CASHBOX

February 5, 1983

® T.M

NEWSPAPER $3.00

NARM LEADS GRAMMY PUSH
CONCERTS: CORPORATIONS BACK TOURS
COMPACT DISC CAUSES MIDEM EXCITEMENT
HOME TAPING: THREE BILLS IN CONGRESS
VIDEO CLIP PRODUCTION UP

The John Hall Band

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WE'RE PROUD TO OFFER OUR BEST TO NARAS.

OUR GRAMMY NOMINEES FOR YOUR CONSIDERATION.

ALBUM OF THE YEAR
AMERICAN FOOL / JOHN COUGAR
john Cougar Mellencamp and Don Gehman, Producers

BEST ROCK VOCAL PERFORMANCE, MALE
HURTS SO GOOD / JOHN COUGAR

BEST ENGINEERED RECORDING
(non-classical)
AMERICAN FOOL / JOHN COUGAR
George Tutko, Don Gehman, Mark Stebbeds, Engineers

PRODUCER OF THE YEAR
(non-classical)
¡OHN COUGAR MELLENCAMP and DON GEHMAN

RECORD OF THE YEAR
CHARIOTS OF FIRE / VANGELIS
Vangelis, Producer

BEST COMEDY RECORDING
GREAT WHITE NORTH
Bob & Doug McKenzie

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
VICTOR / VICTORIA (ORIGINAL SOUNDTRACK RECORDING)
Henry Mancini, Composer/Leslie Bricusse, Lyricist

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CASH BOX

THE INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

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EDITORIAL — High Noon

In the same way that Gary Cooper approached his final showdown with the outlaws in *High Noon*, the music industry stands before its adversaries on that fundamental copyright issue before the Supreme Court known as the "Betamax" case. With the opening shots fired Jan. 18 in proceedings before the Supreme Court, the music, television and film industries asked the Highest Law In The Land to decide, once and for all, just how far the power of copyright extends.

The issue is fundamental — is it or is it not a violation of copyright to videotape a television program off the air? — and the ruling on the case will forever define the parameters of the copyright. While the current issue may be videotaping TV shows, the impact of this case — which will carve in the granite of a Supreme Court decision the point at which a copyright ends and becomes free to the public — will affect all industries and crafts that rely on video, audio, print or any other medium that can be easily duplicated with a copier, tape recorder, VCR or whatever.

In this technological age, when it is a virtual certainty that someone somewhere will come up with an even more efficient "whatever" not long after we've all just become adjusted to the last scientific wonder, it is vital that everyone in this industry understands the specific circumstances and point at which a record, prerecorded videocassette or movie becomes something like public domain — for that is what they must be if people are going to be allowed to duplicate them without the copyright holder's consent. Betamax will specifically define for us the point at which a Rolling Stones LP, for example, ceases to be a commodity with an $8.98 list price and becomes instead something free for the taking to anyone with a tape recorder and a radio or a friend with the record.

Once we understand the rules of the game as defined by the Supreme Court, it will be our responsibility to recognize the reality and deal with it. If the ruling comes down in favor of those opposing home taping (but who equally oppose offending the consumer by outlawing tape recorders and VCRs altogether), some system of raising compensatory royalties should be established. If the record companies, film studios, TV firms and the artists themselves must foot the bill through lost sales, then maybe higher prices up front will be necessary.

But the main point is that a decision one way or the other is inevitable, and therefore, it would be wise for us to prepare for any eventuality. Whichever way the decision goes, we must quickly understand that that is the way it will be. Even if we lose on this one, we will still have to make our living by selling records, so let's just make sure that we're ready for whatever happens.

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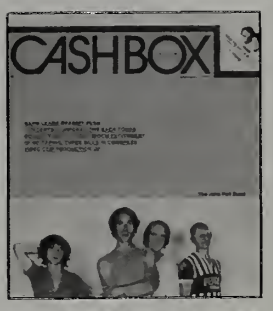

Following last year's successful debut LP, "All of the Above" — which spawned a Top 40 single called "Crazy (Keep On Falling)" — EMI America recording group The John Hall Band has started off 1983 with the release of its second album, entitled "Searchparty." Already accruing some positive response to its 45 pick, "Love Me Again," the disc also has a number of other hot moments, particularly the tunes "Little Miss Maybe," "I'm the One" and "Open Up the Door."

Possibly best known as the chief of the mid-'70s pop rock act Orleans, singer/songwriter/axeman/producer Hall has had a varied career in music going back to the late-'60s when he was a teenaged guitarist with the acid era combo Kangaroo. Stints off-Broadway and work with such illustrious artists as Janis Joplin, Lou Christie, Bonnie Raitt and John Sebastian followed around the same era as his participation with Orleans and, after the split of that group, he became a solo performer deeply involved with the anti-nuclear movement, eventually becoming head of MUSE (Musicians United for Safe Energy.)

TOP POP DEBUTS

SINGLES	58	**SEPARATE WAYS (WORLDS APART)** — **Journey** — Columbia
ALBUMS	83	**LIVE EVIL** — **Black Sabbath** — Warner Bros.

NUMBER ONES

POP SINGLE
DOWN UNDER
Men At Work
Columbia

B/C SINGLE
OUTSTANDING
The Gap Band
Total Experience/PolyGram

COUNTRY SINGLE
INSIDE
Ronnie Milsap
RCA

JAZZ
THE BEST IS YET TO COME
Grover Washington Jr.
Elektra

The Gap Band

POP ALBUM
BUSINESS AS USUAL
Men At Work
Columbia

B/C ALBUM
THRILLER
Michael Jackson
Epic

COUNTRY ALBUM
MOUNTAIN MUSIC
Alabama
RCA

GOSPEL
PRECIOUS LORD
Al Green
Hi/Myrrh

CASH BOX TOP 100 SINGLES

February 5, 1983

			Weeks On Chart
1	**DOWN UNDER** MEN AT WORK (Columbia 38-03354)	1	14
2	**BABY, COME TO ME** PATTI AUSTIN (Qwest/Warner Bros. QWE50036)	3	19
3	**AFRICA** TOTO (Columbia 38-03335)	4	15
4	**MANEATER** DARYL HALL & JOHN OATES (RCA PB 13354)	2	17
5	**SEXUAL HEALING** MARVIN GAYE (Columbia 38-03302)	5	15
6	**MICKEY** TONI BASIL (Chrysalis 2638)	6	22
7	**DIRTY LAUNDRY** DON HENLEY (Asylum 7-69894)	7	15
8	**THE OTHER GUY** LITTLE RIVER BAND (Capitol B-5185)	9	12
9	**SHAME ON THE MOON** BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)	11	8
10	**YOU CAN'T HURRY LOVE** PHIL COLLINS (Atlantic 7-89923)	10	14
11	**DO YOU REALLY WANT TO HURT ME** CULTURE CLUB (Epic 34-03388)	15	10
12	**GOODY TWO SHOES** ADAM ANT (Epic 34-03367)	14	12
13	**ROCK THE CASBAH** THE CLASH (Epic 34-03245)	13	18
14	**THE GIRL IS MINE** MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	8	14
15	**STRAY CAT STRUT** STRAY CATS (EMI America B-8122)	25	7
16	**HEART TO HEART** KENNY LOGGINS (Columbia 38-03377)	17	11
17	**ALLENTOWN** BILLY JOEL (Columbia 38-03413)	19	11
18	**YOU ARE** LIONEL RICHIE (Motown 1657)	26	4
19	**ALL RIGHT** CHRISTOPHER CROSS (Warner Bros. 7-29843)	27	3
20	**YOU AND I** EDDIE RABBITT with CRYSTAL GAYLE (Elektre 7-69936)	22	17
21	**WHAT ABOUT ME** MOVING PICTURES (Network/Elektre 7-89952)	21	21
22	**HEART OF THE NIGHT** JUICE NEWTON (Capitol B-5192)	24	11
23	**HUNGRY LIKE THE WOLF** DURAN DURAN (Capitol B-5195)	30	7
24	**BILLIE JEAN** MICHAEL JACKSON (Epic 34-03509)	40	3
25	**PASS THE DUTCHIE** MUSICAL YOUTH (MCA-52149)	31	8
26	**YOU GOT LUCKY** TOM PETTY AND THE HEARTBREAKERS (Backstreet/MCA BSR-52144)	16	13
27	**WE'VE GOT TONIGHT** KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)	38	2
28	**BAD BOY** RAY PARKER, JR. (Arista AS 1030)	29	11
29	**YOUR LOVE IS DRIVING ME CRAZY** SAMMY HAGAR (Geffen 7-29816)	32	10
30	**I KNEW YOU WHEN** LINDA RONSTADT (Asylum 7-89853)	34	9
31	**TRULY** LIONEL RICHIE (Motown 1644)	12	18
32	**BACK ON THE CHAIN GANG** PRETENDERS (Sire 7-29840)	41	8
33	**I KNOW THERE'S SOMETHING GOING ON** FRIDA (Atlantic 7-89984)	36	14
34	**LOVE IN STORE** FLEETWOOD MAC (Warner Bros. 7-29848)	28	11
35	**BREAKING US IN TWO** JOE JACKSON (A&M 2510)	44	4
36	**IT'S RAINING AGAIN** SUPERTRAMP (A&M 2502)	18	15
37	**ALL THOSE LIES** GLENN FREY (Asylum 7-69857)	39	9
38	**TWILIGHT ZONE** GOLDEN EARRING (21/PolyGrem T1103)	42	11
39	**ON THE LOOSE** SAGA (Portrait/CBS 37-03359)	43	10
40	**I'M ALIVE** NEIL DIAMOND (Columbia 38-03503)	46	4
41	**THE WOMAN IN ME** DONNA SUMMER (Geffen 7-29805)	45	8
42	**TWO LESS LONELY PEOPLE IN THE WORLD** AIR SUPPLY (Arista AS 1004)	33	13
43	**ROCK THIS TOWN** STRAY CATS (EMI America B-8132)	20	21
44	**ONE ON ONE** DARYL HALL & JOHN OATES (RCA PB-13421)	65	2
45	**SPACE AGE LOVE SONG** A FLOCK OF SEAGULLS (Jive/Arista VS2003)	35	12
46	**STEPPIN' OUT** JOE JACKSON (A&M 2428)	23	25
47	**MEMORY** BARRY MANILOW (Arista AS 1025)	37	12
48	**FALL IN LOVE WITH ME** EARTH, WIND & FIRE (Columbia 38-03375)	60	3
49	**TIED UP** OLIVIA NEWTON-JOHN (MCA-52155)	56	4
50	**I CAN'T STAND STILL** DON HENLEY (Asylum 7-69931)	57	4
51	**SHOCK THE MONKEY** PETER GABRIEL (Geffen 7-29883)	48	15
52	**I GOTTA TRY** MICHAEL McDONALD (Warner Bros. 7-29861)	47	13
53	**MY KIND OF LADY** SUPERTRAMP (A&M 2517)	72	2
54	**I DO** THE J. GEILS BAND (EMI America B-8148)	49	12
55	**SHOOT FOR THE MOON** POCO (Atlantic 7-89919)	61	7
56	**THE BLUES** RANDY NEWMAN and PAUL SIMON (Warner Bros. 7-29803)	62	4
57	**DREAMIN' IS EASY** STEEL BREEZE (RCA PB-13427)	63	4
58	**SEPARATE WAYS (WORLDS APART)** JOURNEY (Columbia 38-03513)	—	1
59	**I'VE GOT A ROCK 'N ROLL HEART** ERIC CLAPTON (Warner Bros. 7-29780)	78	2
60	**HEARTBREAKER** DIONNE WARWICK (Arista AS 1015)	51	18
61	**RIGHT BEFORE YOUR EYES** AMERICA (Capitol B-5177)	53	11
62	**GLORIA** LAURA BRANIGAN (Atlantic 4048)	55	32
63	**BETCHA SHE DON'T LOVE YOU** EVELYN KING (RCA PB-13380)	74	3
64	**BURNING HEART** VANDENBERG (Atco 7-99947)	70	7
65	**WINDOWS** MISSING PERSONS (Capitol B-5200)	71	4
66	**THE LOOK OF LOVE (PART ONE)** ABC (Mercury/PolyGrem 76166)	50	22
67	**COME ON EILEEN** DEXYS MIDNIGHT RUNNERS (Mercury/PolyGram 76189)	77	3
68	**DON'T TELL ME YOU LOVE ME** NIGHT RANGER (Boardwalk NB-11-171-7)	76	3
69	**LIES** THOMPSON TWINS (Arista AS 1024)	79	3
70	**POISON ARROW** ABC (Mercury/PolyGrem 810 340-7)	81	2
71	**HAND TO HOLD ON TO** JOHN COUGAR (Riva/PolyGrem R211)	52	14
72	**LET'S GO DANCIN' (OOH LA, LA, LA)** KOOL & THE GANG (De-Lite/PolyGrem DE824)	58	15
73	**SHADOWS OF THE NIGHT** PAT BENATAR (Chrysalis CHS 2647)	59	16
74	**JEOPARDY** GREG KIHN BAND (Beserkley/Elektre 7-69847)	84	2
75	**NEW FRONTIER** DONALD FAGEN (Warner Bros. 7-29792)	82	2
76	**WINDS OF CHANGE** JEFFERSON STARSHIP (Grunt/RCA FB-13439)	90	2
77	**LOVE ME AGAIN** THE JOHN HALL BAND (EMI America B-8151)	86	2
78	**LITTLE THING CALLED LOVE** NEIL YOUNG (Geffen 7-29887)	85	2
79	**IT'S RAINING MEN** THE WEATHER GIRLS (Columbia 38-03354)	88	2
80	**GOT TO BE THERE** CHAKA KHAN (Warner Bros. 7-29881)	83	4
81	**IT MIGHT BE YOU (THEME FROM "TOOTSIE")** STEPHEN BISHOP (Warner Bros. 7-29791)	89	2
82	**1999** PRINCE (Warner Bros. 7-29896)	73	14
83	**ON THE WINGS OF LOVE** JEFFREY OSBORNE (A&M 2434)	54	19
84	**ALWAYS** FIREFALL (Atlantic 7-89916)	92	4
85	**MAKE LOVE STAY** DAN FOGELBERG (Full Moon/Epic 34-03525)	—	1
86	**SO CLOSE** DIANA ROSS (RCA PB-13424)	—	1
87	**LITTLE TOO LATE** PAT BENATAR (Chrysalis/CBS VS4 03536)	—	1
88	**NICE GIRLS** MELISSA MANCHESTER (Arista AS 1045)	—	1
89	**TOO MUCH LOVE TO HIDE** CROSBY, STILLS & NASH (Atlantic 7-89888)	—	1
90	**I LIKE IT** DeBARGE (Motown 1645)	—	1
91	**GOODBYE TO YOU** SCANDAL (Columbia 38-03234)	80	13
92	**DOES IT MAKE YOU REMEMBER** KIM CARNES (EMI America B-8147)	75	14
93	**NOBODY** SYLVIA (RCA PB-13223)	69	25
94	**PSYCHOBABBLE** THE ALAN PARSONS PROJECT (Arista AS 1029)	64	10
95	**UP WHERE WE BELONG** JOE COCKER AND JENNIFER WARNES (Island/Atco 79996)	68	24
96	**EVERYBODY WANTS YOU** BILLY SQUIER (Capitol B-5163)	87	19
97	**FUNNY HOW TIME SLIPS AWAY** SPINNERS (Atlantic 7-89922)	66	10
98	**EMINENCE FRONT** THE WHO (Warner Bros. 7-29814)	91	7
99	**PUT IT IN A MAGAZINE** SONNY CHARLES (Highrise SHR-2001)	67	11
100	**FOREVER** LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America B-8144)	95	7

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Africa (Hudmar/Cowbella — ASCAP) 3
All Right (Another Page — ASCAP) 19
All Those Lies (Red Cloud — ASCAP) 37
Allentown (Joel Songs — BMI) 17
Always (Fumunda/Big Fat — BMI) 84
Baby, Come To Me (Rodsongs — PRS/Admin. by Almo — ASCAP) 2
Back On The Chain (Al Gallico — BMI) 32
Bad Boy (Raydiola — ASCAP) 28
Betcha She Don't (Music Corp. Of America/Keshif — BMI) 83
Billie Jean (Mijac — BMI) 24
Breaking Us In Two (Albion — ASCAP) 35
Burning Heart (WB Music — ASCAP) 64
Come On Eileen (Colgems/EMI — ASCAP) 67
Dirty Laundry (Cass Country/Kortchmer —ASCAP) 7
Do You Really Want (Virgin/Chappell — ASCAP) .. 11
Does It Make (Moonwindow — ASCAP) 92
Don't Tell me (The boardwalk/Rough Prey 8 BMI) .68
Down Under (Blackwood — BMI) 1
Dreamin' Is Easy (Toneman/Wood Street — ASCAP) 57
Eminence Front (Towser Tunes — BMI) 98
Everybody Wants You (Songs Of The Knight—BMI) 96
Fall In Love (Saggifire/Yougoulei/Wenkewa — ASCAP) 48
Forever (Blue Midnight — ASCAP) 100
Funny How Time Slips (Tree/Tree Group — BMI) .97
Gloria (Sugarsongs — BMI) 62
Goodbye To You (Zacko Songs) 91
Goody Two Shoes (EMI/Colgems-EMI — ASCAP) .12
Got To Be There (Jobete/Glenwood — ASCAP) ... 80
Hand To Hold On To (Riva — ASCAP) 71
Heart Of The Night (Warner-Tamerlene/Flying Dutchman/Sweet Harmony — BMI/ASCAP) 22
Heart To Heart (Milk money/Genevieve — ASCAP/Foster Frees — BMI) 16
Heartbreaker (Gibb Brothers Adm. by Unicheppell — BMI) 60
Hungry Like The Wolf (Tritec Ltd.) 23
I Can't Stand Still (Cass Country/Kortchmer — ASCAP) 50
I Do (Music corp. of America — BMI) 54
I Gotta Try (Genevieve/Milk Money — ASCAP) 52
I've Got A Rock N' Roll (WB/Warner-Tamerlane/Diamond Mine/ Face The Music — ASCAP/BMI) 59
I Knew You When (Lowery — BMI) 30
I Know There's (Russ Ballard Ltd./Island ltd.) 33
I Like It (Jobete — ASCAP) 90
I'm Alive (Stonebridge — ASCAP/Foster Frees — BMI) 40
It Might Be You (Gold Horizon — BMI/Golden Porch — ASCAP) 81
It's Raining Again (Delicate — ASCAP) 36
It's Raining Men (Songs Of Manhattan Island/ olga — BMI/Postvalda — ASCAP) 79
Jeopardy (Rye Boy/Well Received — ASCAP) 74
Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) 72
Lies (Point Ltd. — PRS) 69
Little Thing Called Love (Silver Fiddle — ASCAP) .78
Little Too Late (Unichappell/Roseynotes — BMI) ..87
Love in Store (Fleetwood Mac — BMI) 34
Love Me Again (Siren songs — BMI) 77
Make Love Stay (Hickory Grove — ASCAP) 85
Maneater (Fust Buzza/Hot-Cha/Unicheppell—BMI) 4
Memory (Koppelman — Bandler/Deco — BMI) ... 47
Mickey (Chinnichap/Careers — BMI) 6
My Kind Of Lady (Delicate — ASCAP) 53
New Frontier (Freejunket — ASCAP) 75
Nice Girls (House Of Gold/Pullman/ Daticabo/Warner-Tamerlane — BMI) 88
1999 (Controversary — ASCAP) 82
Nobody (Tom Collins — BMI) 93
On The Loose (Pocket — ASCAP) 39
On the wings (Lincoln Pond/Almo/March — — ASCAP) 83
One On One (Hot-Cha/Unichappell — BMI) 44
Pass The Dutchie (Virgin/Hal Shaper — ASCAP) .. 25
Poison Arrow (Virgin/Chappell — ASCAP) 70
Psychobabble (Woolfsongs/Careers — BMI) 94
Put It In (Pari-Wex/Sun Hill — ASCAP) 99
Right Before (Mark-Cain — CAPAC) 61
Rock The Casbah (Nineden Ltd. — PRS) 13
Rock This Town (Zomba — BMI) 43
Separate Ways (Weed High Nightmare — BMI) ... 58
Sexual Healing (April — ASCAP) 5
Shadows Of The Night (Inner Sentum — BMI) 73
Shame On The Moon (Coolwell/Granite — ASCAP) . 9
Shock The Monkey (Peter Gabriel Ltd. — ASCAP) 51
Shoot For The Moon (Pirooting — ASCAP) 55
So Close (Rossville — BMI/Mel-Dey — ASCAP) ... 86
Space Age Love Song (Zomba Ent. — BMI) 45
Steppin' out (Albion — ASCAP) 46
Stray Cat Strut (Zomba Ent. — BMI) 15
The Blues (Six Pictures — BMI) 56
The Girl Is Mine (Mijac — BMI) 14
The Look Of Love (Virgin/Chappell — ASCAP) 66
The Other Guy (Screen Gems — EMI/BMI) 8
The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony — ASCAP) 41
Tied Up (John Farrar/Rit Of Habees — BMI/ASCAP) 49
Too Much Love To Hide (Gold Hill — ASCAP/Tele-Comm — BMI) 89
Truly (Brockman — BMI) 31
Twilight Zone (Fever — ASCAP) 38
Two Less Lonely (Uknart/Big Parade — BMI) 42
Up Where We (Famous — ASCAP/Ensign — BMI) 95
We've Got Tonight (Gear — ASCAP) 27
What About Me (Australian Tumbleweed — BMI) .. 21
Windows (Private Life/Life After Music — ASCAP) 65
Winds Of Change (Alien Music — BMI) 76
You And I (Four Way — ASCAP) 20
You Are (Brockman — ASCAP) 18
You Can't Hurry Love (Stone Agate — BMI) 10
You Got Lucky (Gone Gator/Wild Gator—ASCAP) .26
Your Love Is Driving (Warner Bros./Benine — ASCAP) 29

= Exceptionally heavy radio activity this week

= Exceptionally heavy sales activity this week

TURNING H2O TO PLATINUM *— RCA recording duo Hall & Oates was recently presented with a platinum record for its LP, "H2O," which contains the single "Maneater." The group was at a Canada Dry press conference at New York's Sherry-Netherland hotel where the soda manufacturer announced its sponsorship of the group's upcoming 107-date tour. Pictured there are (l-r): Tommy Mottola, the duo's manager; Robert Summer, president, RCA Records; Francis Mullin, president, Canada Dry; Daryl Hall; and John Oates.*

NARM Leads The Way In Promoting Grammys In-Store

by Jim Bessman

NEW YORK — Last year at this time, retailers were highly critical of the lack of an industrywide promotional campaign and uncoordinated label support backing the Grammy Awards presentation and its associated media exposure. This year, however, the extensive National Assn. of Recording Merchandisers (NARM) Grammy merchandising campaign seems to have answered retailer complaints so well that few are going far beyond it in drumming up sales for Grammy-recognized product.

"We're doing it for them," acknowledged Joseph Cohen, NARM's executive vice president. At last count, NARM had sent out two million Grammy nominee stickers to retailers and labels, and Cohen predicted that another million would be needed to satisfy late orders. In addition, some 60,000 "Album of the Year" and "Best Pop Vocal Performance" posters have been sent out.

"It makes sense to do it that way instead of having seven companies put out seven different posters," claimed Jim Wagner, national merchandising manager for Warner Bros. Records, adding that Warners had no further Grammy promotional plans other than to distribute the NARM materials through its branches. The other major labels are also relying primarily on the NARM campaign this year, though Columbia is sending out nominated albums to the TV stations carrying the awards for preview purposes and is also firming up other promotional plans.

Independent labels are also sending out the NARM materials. Both Flying Fish and Alligator have notified their distributors of their nominated product. "We sent out a quickie mass mailing to our distributors' sales managers to inform their accounts in attempting to get us display space," said Alligator's president Bruce Iglauer, regarding his Johnny Otis and Hound Dog Taylor nominations. Churchill Records' vice president and director of sales and marketing David Webb said that he was sending out stickers along with letters notifying some 100 key retail accounts of the label's Roy Clark nomination.

Retailers Happy

With retailers being hit this year by the NARM merchandise materials from all sides, all dealers contacted by **Cash Box** report ample supplies on hand and complete satisfaction with them. Among several retailers doing little more than utilizing those materials is the Stark/Camelot chain, which last year put forth one of the most imaginative Grammy promotions after realizing the enormous sales potential accompanying the awards. Besides displaying a giant sign noting the broadcast at the front of the stores, 200,000 flyers containing Grammy "ballots" for following the program at home were given out as bag stuffers. The flyers also included a one dollar-off coupon good for one month after the show on all nominated product. However, this year the chain finds the NARM campaign so well-coordinated that it is sticking pretty closely to it, though an in-store play tape is being put together for peak traffic use. The tape will include both current Grammy-nominated product and some released earlier that may not be as fresh in consumers' minds.

The Hastings and Record Bar chains are also following the NARM game plan, though Record Bar has four outlets conducting "guess the winner" Grammy con-

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Mathias, Edwards Introduce New Home Taping Bills

by Earl B. Abrams

WASHINGTON — The push to impose copyright royalty fees on manufacturers and importers of video and audio recording devices and blank tapes — and to restrict current rental practices by retailers -- was initiated again in the new Congress last week.

Three separate bills dealing with the home taping issue were introduced in the Senate and in the House of Representatives. All are essentially the same: (1) a bill that would exempt from copyright liability home tapers whose use is for private, non-commercial enjoyment. This proposed legislation imposes a compulsory copyright license on the manufacturers and importers of video and audio recording devices and of blank tapes; (2) two separate bills that would prohibit retailers from renting or leasing video prerecorded videocassettes or phonograph records without permission of the copyright owner.

The proposed legislation was introduced in the Senate Jan. 27 by Sen. Charles Mathias (R.-Md.) and in the House by Rep. Don Edwards (D. Calif.).

Last year, all elements of the sought-after legislation were combined in a single omnibus bills. This year, however, the issues have been separated, and in one other respect are different: last year, the bills proposed to give the power to fix fees to the Copyright Royalty Tribunal. The new biills call for direct negotiation between copyright owners and the recording equipment industy as to fees. Failing agreement, the bills propose binding arbitration. The bills also provide for judicial review. They call on the Register of Copyrights to coordinate the negotiating process and to collect the fees agreed upon. Distribution of these fees, the bills say, shall be through the Copyright Royalty Tribunal.

Rep. Edwards noted that estimates are that there will be 30-40 million VCRs operating in the U.S. by the end of the decade (there are now an estimated five million in use) and that producers of movies and TV programs won't be able to rely on existing markets to recoup their investment "when their products can be taken off the airwaves for free."

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Corporate Tour Support Keeping Acts On The Road

by Fred Goodman

NEW YORK — Corporate sponsorship of concert tours by rock and pop artists has become a way of life. Confined to isolated deals just a few months ago, the trend has snowballed in the last week with separate disclosures by such diverse acts as Hall & Oates, Triumph, Kenny Rogers and Eric Clapton that they will be relying on 1983 tour support from Canada Dry, Converse All Stars, Jovan, and Camel Cigarettes respectively.

Citing a shrinking base of record sales, lack of tour support from record companies and the escalating cost of production as factors pushing acts to strike these deals, consultants and managers also credited corporate sponsorship with helping acts to maintain ticket prices and reach secondary markets. But while managers of pacted groups can all agree on the benefits of corporate sponsorship, there is division over whether these deals can have

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Compact Disc Launch Highlights Opening Of 17th Annual MIDEM

by Nick Underwood

CANNES, France — The international debut of the long-awaited, laser-read audio compact disc (CD) provided one of the highlights as the 17th annual MIDEM got off to a rousing start here Jan. 24 at the Palais des Festival amidst a high tech ambience. With the Japanese introduction of the CD system already underway and the European and U.S. debuts set for later this year, such companies as Philips, PolyGram, Toshiba, Sony and Denon Nippon Columbia all made good use of the expanded exhibit space this year with full-scale booths trumpeting the much-ballyhooed technological advance.

"For the first time in audio, there is the opportunity for tight coordination between the launching of the hardware and software," said PolyGram CD director Richard Torchin at an official press conference here. "They're so closely linked that the whole operation will succeed together or fail together." (PolyGram plans to introduce the CD March 1 in the U.K., France, Germany and The Netherlands and to the U.S. in the third or fourth quarter. PolyGram will initially release 200 titles. CBS will follow with 25 titles, Arato 11, RCA 10 and Chrysalis and Virgin of the U.K. a few titles apiece.)

And aside from the heightened business pace involving those companies with the resources to enter the CD hardware and software markets, a number of smaller, independent firms added to the excitement with their active searching for licensing deals for their talent.

The landmark CD introduction and a general perception that the worst may be over as far as the worldwide recession in the industry is concerned also had a positive effect on the attendance at this

(continued on page 11)

CRUISIN' *— CBS recording artist Jose Luis Rodriguez (l) recently joined Capitol's Anne Murray on her first network television special,* Anne Murray's Caribbean Cruise. *In addition to singing in Spanish, Rodriguez performed a country duet with Murray aboard the luxury liner S.S. Norway. Rodriguez concluded his appearance by reading aloud a handful of Caribbean verse.*

New Outlets Spur Production Of Vid Promotion Clips

by Michael Glynn

LOS ANGELES — With the rise of such relatively new and important outlets for exposure as cable's MTV and, to a somewhat lesser extent, dance rock clubs incorporating video, the production picture for promotional clips has expanded considerably, bringing a number of new producers and directors into the medium.

This influx of what one veteran producer called "hungry new talent" has made the field more intensely competitive than ever, especially with what label video directors point to as an increasingly large number of low budget productions for developing acts.

"There's a whole new range of videos being done now," said Simon Fields, a principal in the Los Angeles-based

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BUSINESS NOTES

Labels, Retailers Mull CD Packaging

LOS ANGELES — Should the digital audio compact disc (CD) be merchandised in the U.S. in a hinged, clear plastic 6½" x 6" x ⅜" box as it presently is in Japan and will be in Europe later this year? Or should that box be supplemented by a larger carrier pack to fit into existing album racks and prevent pilferage? These were among the leading questions mulled by manufacturer and retail representatives at meetings in New York Jan. 21 and here on Jan. 25 addressing the subject of CD packaging.

Jointly sponsored by the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandiser (NARM), the discussion sessions were called in response to the need for "industry-wide uniformity of packaging" for the CD, as RIAA president Stanley Gortikov stated, to "optimize the sales potential and consumer acceptance of this medium."

Although a number of questions were left unanswered, the general consensus among attendees was that a single, non-proprietary package design was crucial for the effective marketing of this revolutionary audio technology, so as to be free of the compromise and confusion which has hindered the audio cassette.

Discussion participants urged that packaging should, above all, help thwart pilferage, while, at the same time, permit browsing and handling and should also feature graphics prominently. It was recommended that, like the LP, packaging allow the CD to be displayed in a vertical mode, with dimensions of 6½" x 6" favored; the general feeling being that this would give greater opportunity for a side positioned security feature and for end display of title identification, in the event of flat stacking.

Label and retail executives took a flexible position on the issue of utilizing current fixtures, agreeing that while it would be more "comfortable" to use those already installed, innovative ideas shouldn't be discounted.

The majority of participants supported 6" x 12" exterior dimensions for packaging (should a 12" by 12" format be ruled impracticable) and among the ideas tossed out were blister packs, common packs interchangeable for CDs or audio cassette, stock locked reusable in-store display boxes and title-related packaging. It was stressed that any design that could easily be folded or stolen must be avoided.

Perhaps most importantly, while excessive or double packaging was viewed negatively, participants agreed that even if the clear plastic 6½" x 6" x ⅜" box currently used in Japan and Europe is maintained domestically, cheaper options should not be sought at a later date (especially if the box is supplemented by a larger carrier pack).

This must have been at least somewhat heartening to PolyGram representatives, who presented technical information from CD developers Philips and Sony supporting their view that the CD should remain in original packaging. Gianfranco Rebulla and Harry Losk in New York, and PolyGram vice president marketing, CD coordinator U.S.A., Emiel Petrone in L.A., stressed that any packaging change must augment, or supplement, the original design, rather than replace, or substitute for it.

"It must remain in its original package for technical reasons," PolyGram's Petrone reiterated to **Cash Box**. "However, from a selling viewpoint, we're very much on top of the problem and we want to accommodate the industry. There has to be some creative resolution."

Subsequent meetings may be set to clarify any technical restrictions that could impact packaging and industry packaging suppliers may be encouraged to present their different approaches.

RIAA Revamps Certification Requirements

NEW YORK — Following a recommendation from its board of directors, the Recording Industry Assn. of America (RIAA) has adopted new criteria for its gold and platinum award certifications of multi-record/tape sets, albums with different LP/tape content and several singles configurations.

For three-or-more-record or tape equivalent sets to qualify for a gold certification, a minimum of 250,000 net sets must be shipped at a minimum value of $2 million, based on 33-1/3 percent of list price. To qualify for a platinum award, 500,000 sets must ship at a $4 million minimum. Sets cannot be combined with sales of individual LPs or EPs or tapes within those sets for certification.

For gold and platinum certifications of albums with different program content from their tape equivalent, tape sales may be combined with LP or EP sales if the tape equivalent includes a minimum of all the musical content of the LP.

On singles with different "A" and "B" side combinations, sales may be combined but each one-sided single sale will count as one-half unit toward gold or platinum certification. For example, the sale of 500,000 one-sided singles would count as 250,000 units. The sale of 750,000 "A" side plus "B" side units would total one million units to qualify that record for gold certification.

All other criteria, such as the 60-day post-release delay, shall apply to all the new configurations for certification.

All these changes stem from requests for review by member companies and on current industry practices.

RCA Debuts Double Play Cassette Series

NEW YORK — Beethoven's nine symphonies highlight last week's debut of RCA Records' $6.98 list Victrola Double Play Cassette Series. Ten titles comprised the budget series' initial release, all of which were taken from the label's Red Seal catalog. In addition, RCA released 25 new titles in the $3.98 Victrola Cassette series, introduced last fall. The series now totals 75 titles of standard repertoire, all from the Red Seal catalog.

The Beethoven symphonies are performed by the Boston Symphony Orchestra conducted by Erich Leinsdorf, and are on five of the cassettes, which also include Beethoven overtures by the orchestra conducted by Charles Murph. Two cassettes contain four Brahms symphonies performed by Leinsdorf and the orchestra. The three other Double Play cassettes hold four guitar concertos by Julian Bream, Strauss waltzes and polkas by various artists, and a "Best Of The Ballet" collection with Arthur Fiedler and the Boston Pops. All of the recordings are in stereo with Dolby B encoding.

The new Victrola Cassette releases include performances by artists who have not appeared in the series previously, such as Vladimir Horowitz, Andre Previn, Misha Dichter, John Browning, George Pretre and Seiji Ozawa. Charles Munch, Arthur Fiedler, and Morton Gould are among artists in the new release who were also in the initial release.

Two mono Victrola Cassettes featuring Arturo Toscanini and the NBC Symphony Orchestra's performances of Beethoven's 7th and 9th Symphonies have been added to the five mono Toscanini cassette releases from the series' initial release. These previously released cassettes are among the 10 best sellers in that 50-title release.

Profit Squeeze Is Major Obstacle To One-Stop Survival

by Michael Martinez

LOS ANGELES — Already operating on what they perceive as a "slim" profit margin, one-stop operators called the recent price and returns restructuring by CBS Records a blow to their prospects for survival.

"A one-stop can't effectively operate on the 20 cents that CBS is essentially charging to do one-stop business," said John Marmaduke, head of Western Merchandisers, the Amarillo, Tex.-based firm that operates the 94-store Hastings Books, Records and Video chain and services another 300 accounts as a one-stop.

Cutback On Catalog

Many one-stops contacted said that under terms of the new CBS pricing structure, their base price for CBS product bought in box lot volume will go up on an average of two percent, a cost they feel must now be passed on to customers. A severe cutback on stocking catalog (considered a staple by many small dealers), taking fewer chances on new and developing artists and a slowdown in sales will be the unfortunate long-term impacts of the CBS price and returns revisions.

"We've been absorbing price increases for some time now," noted John Jackson, owner of John's Music One Stop in South Central Los Angeles, a company servicing more than 40 accounts. "It becomes a

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David Bowie Signs With EMI America

LOS ANGELES — David Bowie has signed an exclusive long-term worldwide recording agreement with EMI America Records, and the first product to emerge from the deal -- a studio album Bowie is currently wrapping up in Manhattan — is slated for international release during early summer.

Bhaskar Menon, chairman and chief executive of EMI Music Worldwide and Capitol Industries-EMI, Inc., made the announcement of the Bowie signing, saying, "Everyone in the world of EMI Music is simply ecstatic about our forthcoming relationship with David Bowie, who represents in his work the highest standards of creative excellence in so many exciting facets of the performing arts. We feel deeply privileged to have the opportunity of bringing David's consummate musical genius to his admirers throughout the world."

Before signing with EMI America, Bowie had been under contract with RCA Records since October 1971.

Stolon Motion Goes To Different Judge

NEW YORK — Federal Judge Thomas C. Platt has agreed to send Sam Stolon's motion for reduction of his one-year prison sentence in the Sam Goody counterfeit tapes case to another judge, **Cash Box** has learned. However, Platt denied Stolon's motion to arrest judgment, which would have dismissed the indictment and conviction. No further information was available at press time.

Stolon continues to appeal his sentence for his nolo contendere plea of last Nov. 5 (**Cash Box**, Dec. 25, 1982). As part of a plea bargain with the government, Stolon agreed to waive his right to a sentencing panel and was immediately sentenced by Judge Platt on one count of copyright infringement. The government agreed to drop all other remaining charges.

REVIEWS

ALBUMS

OUT OF THE BOX

FRONTIERS — Journey — Columbia QC 38504 — Producers: Mike Stone and Kevin Elson — List: None — Bar Coded

What can you say about an album from a group whose last waxing garnered quintuple-platinum status, whose tours regularly sell out from coast to coast and whose image has spawned a current home video game cartridge? Well, you can say that the commercial potential for this LP is gargantuan with immediate radio acceptance anticipated this week and consumer acceptance virtually guaranteed for many weeks to come. A winter concert schedule and syndicated FM specials, among other projects, should reinforce initial LP sales greatly. The music, as always, is ultra-glossy and loaded with heavy rock hooks.

FEATURE PICKS

POP

THIN MAN — Jim Photoglo — Casablanca/PolyGram 810305-1 M-1 — Producer: Brian Neary — List: 8.98 — Bar Coded

The L.A. South Bay crooner/songwriter applies a harder edge to his frothy ballads here. Pop accessibility has never been a problem for Photoglo; but he stretches his muscles on this outing with the help of writer Ed Coupee and long-time writing partner Brian Francis Neary. Songs such as "Keep Away," the '67 Tommy James and The Shondells Top 10 hit "I Think We're Alone Now" and the title track, "Thin Man," expand Photoglo's horizons on vinyl. His best yet.

ON MY OWN TWO FEET — Paul Barrere —Mirage/Atlantic 90070-1 — Producers: Paul Barrere and Jeff Glixman — List: 8.98 — Bar Coded

Former Little Feat axemelster Barrere, no longer in the shadow of late band founder/keyboardist Lowell George, is joined by the brassy Heart Attack Horns and folk-rocker Nicolette Larson on his Mirage debut, which covers a wide variety of musical genres ranging from country ("Love Sweet Love") to bluesy ballads ("Along This Lane") to quirky new pop ("She Lays Down The Beat") to honky tonk rock ("Fool For You"). Though his singing isn't nearly as strong as his instrumental prowess, this solo bow captures much of Little Feat's earthiness while showcasing Barrere's composing talents.

TONY CAREY — Rocshire RSR 0001 — Producer: Peter Hauke — List: 8.98

Carey is a new face on the AOR scene, and his initial vinyl sojourn contains a fairly even mix of upbeat pop tunes, contemplative ballads and no-nonsense rock ruminations. Formerly keyboardist with Ritchie Blackmore's heavy metal band

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Thanks, Grammy!

Optical Programming Associates and MCA would like to thank the National Academy of Recording Arts and Sciences for nominating *Olivia: Physical* and *Fun & Games* for the coveted Video of the Year Award.

Physical, available on videocassette and laser disc, is a high energy concert specially designed to offer the home audience the ultimate in musical involvement. *Fun & Games*, on laser disc, is participative programming at its best, engaging children in everything from tap dancing and tongue twisters to palmistry and puppets.

We're proud that both of these unique productions are appreciated by the public and recognized by our peers.

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Optical Programming Associates is a joint venture of MCA VIDEODISC, INC., Pioneer Video, Inc., and Magnavox Productions, Inc.; formed to create, develop or produce programming that makes the best use of the unique features of the Laser Vision videodisc system.

REVIEWS

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Rainbow, Carey cuts loose from that group's brusque macho posturing and comes across more as a laid-back lover than a barbaric hun. "West Coast Summer Nights" is notable for its breezy harmonies, "Something For Nothing" has a smooth Folky tone that could appeal to MOR or A/C listeners and "I'll Tell The World About Her" has a bouncy hook that may just collar Top 40 attention.

POWDER BLUES — Liberty LT-51136 — Producer: Tom Lavin — List: 8.98 — Bar Coded

With the exception of five new tracks, most of the material on this Canadian-based R&B revival septet's album has previously been released in the U.S., but the fresh tunes are hot numbers — particularly the big band jazz ditty "Swami Swing" and an early Motown-type song called "Sooner or Later" — meaning domestic success is possibly in the offing. A solid bar-band sound, aided by a three-man horn section and vocal accompaniment by Bonnie Bramlett on several selections, gives the album a joyful glow reminiscent of such white soul men as Aztec Two Step and Roomful of Blues.

BZAR — Loz Netto — 21 Records/PolyGram TL-1-9003 — Producer:Colin Thurston — List: 8.98

Starting off with a fast-paced stepper called "Fade Away," Loz Netto proceeds on this LP to take his audience on trips to the Orient in "Show me" ("I love you when you're full of Eastern promise," goes one line) and around the world to Martinique on "Rhythm Boys" ("A Latin lover does the peacock dance for a French girl but there's no chance.") Along the way are mysterious threats, ambushes, blackmail, waves of passion and other intense situations. Tailor made for DOR and alternative programmers, "BZAR" offers a weird "special effects" sheen through the use of synths, sorted rhythm boxes and bizzare backing vocals.

BLACK CONTEMPORARY

MOVIN' ON — McFadden & Whitehead — Capitol ST-12251 — Producers: Gene McFadden and John Whitehead — List: 8.98 — Bar Coded

Even though they were signed to Philadelphia International in 1969 — where they wrote for Teddy Pendergrass, Harold Melvin & The Bluenotes and The O'Jays — the team of McFadden & Whitehead didn't cut an album of their own until 1979, when they put out the international super-smash, dance club anthem "Ain't No Stoppin' Us Now." Now the Philly brothers have returned with a more sophisticated long player that alternates between the raucous aspects of R&B and a soulfully emotive lovelorn tone. B/C ballad picks are "Are You Lonely" and "Trying to Get Back (To The Love I Lost)".

JAZZ

AGAIN AND AGAIN — Chick Corea — Elektra/Musician 60167-1 — Producer: Chick Corea — List: 8.98 — Bar Coded

On his first solo outing for Elektra/Musician (past appearances have been with Echoes of an Era and other aggregations), Corea culls six sides taken from a live performance in Johannesburg last March. Joined by reedman Steve Kujala, bassist Carlos Benavent, percussionist Don Alias and drummer Tom Brechtlien, the set is split between trad jazz and more adventurous, avant-garde excursions. Fans of Corea's eclectic keyboard work get a chance to hear two very different parts of the artist's psyche on these compositions, all self-penned, unlike most of his recent recordings. Recommended cuts: the straight-ahead "Again and Again" and the glib "Twang."

THE PARIS CONCERT, EDITION ONE — Bill Evans — Elektra/Musician 60164-1 — Producer: Helen Keane — List: 8.98 — Bar Coded

Hailed as one of the truly original jazz pianists of this century and renowned for his romantic, resonant chord arrangements, the late Bill Evans is captured here giving one of his final performances with his last trio, including bassman Marc Johnson and drummer Joe LaBarbera. Taped at l'Espace Cardin in Paris during late 1979, this LP is the first of two parts recorded during the same show, and serves as a fine tribute to the multi-Grammy Award-winning musical genius.

NEW AND DEVELOPING

HAPPY FAMILIES — Blancmange — Island/Atlantic 90053-1 — Producer: Mike Howlett — List: 8.98 — Bar Coded

Blancmange derives its name from a

sweet type of milk pudding thickened with cornstarch, and accordingly the music it plays is a heavy, but sugary, sort of dance-oriented synth pop flavored with such exotic instruments as sitar and tabla. Having shot to the top spot on Britain's pop singles charts during mid-'82 and still receiving clubplay in European discos, "Living on the Ceiling" emerges as a certain contender for radio action.

SINGLES

OUT OF THE BOX

ABBA (Atlantic 7-89881)
One Of Us (3:55) (Artwork Music — ASCAP/Polar Music AB) (B. Andersson, B. Ulvaeus) (Producers: B. Andersson, B. Ulvaeus)

Finely crafted pop fare has always been the stock-in-trade of Swedish supergroup ABBA, and this tale of love gone wrong is no exception. A strong but subtle orchestration provides the backdrop for Agnetha Faltskog's vocals, with a cadre of mandolins adding a romantic flourish.

FEATURE PICKS

POP

DIANA ROSS (RCA JH-13424)
So Close (3:48) (Rossville Music — BMI/Mel-Day Music — ASCAP) (D. Ross, B. Wray, B. Mounsey) (Producer: D. Ross)

Following her success with the cover of "Why Do Fools Fall In Love," Diana Ross has logically come out with a doo wop-like tune in "So Close." The only differences are Ross' sultry pipes and Luther Vandross' more contemporary background vocal arrangements. Good for urban contemporary with A/C crossover.

STYX (A&M 2525)
Mr. Roboto (4:44) (Styglan Songs/Almo Irving Music — ASCAP) (D. DeYoung) (Producers: Styx)

Once again, Styx laces power pop with social commentary. This time, the group sings of the struggles of a creature with a human heart and an IBM brain. They communicate their message through such devices as a volce box intro and high tech synth effects. "Mr. Roboto" is programmed for AOR.

HELEN REDDY (MCA-52170)
Don't Tell Me Tonight (3:07) (Rare Blue Music, Inc. — ASCAP) (G. Benson, F. Wildhorn, A. Armato) (Producer: J. Wissert)

Helen Reddy steps out to a brisk dance beat on this first single from her new "Imagination" album. While the contemporary tempo — there's even use of electronic drumclaps — is a change from her earlier work, the self-assured vocal style remains.

THE FIXX (MCA-52167)
Red Skies (3:27) (Heath-Levy Music — ASCAP) (Curnin, West-Gram, Woods, Greenall, Barrett) (Producer: R. Hine)

The second single from "Shuttered Room" is a sailor's and dancer's delight. A rising intro, Rupert Greenall's haunting and dreamy synthesizer effects and a steady beat spearheaded by Cy Curnin's powerful vocals meld into a strong dance or urban contemporary hit.

ROBERT JOHN (Motown 1664MF)
Bread And Butter (3:06) (Chardax Music — BMI) (M. Piccirillo, G. Goetzman) (Producer: George Tobin in association with Mike Piccirillo)

Robert John does for the Newbeats' 1966 falsetto smash what he did for the Tokens' "The Lion Sleeps Tonight" in 1971. A background synthesizer and nasty sax part are the only discernable differences between the original and this fine remake.

JOEY ESPY (RJ RJR-45-1)
I Can't Help Myself (Sugar Pie Honey Buch) (3:18) (Stone Agate Music — BMI) (B. Holland, L. Dozier, E. Holland) (Producers: P. Moore, B. Miller)

Done in a Supremes-sing-Four-Tops vein, this cover of the Motown classic by 17-year-old Espy captures much of the bouncy, good-natured energy of the original. The strength of the tune and Espy's fresh voice add up to something tasty for Pop, A/C and B/C radio.

PHIL EVERLY (Capitol P-B-5197)
Who's Gonna Keep Me Warm (3:05) (Money Honey/April Morning/Glen Rock — BMI) (K. McKnelly, D. Stirling) (Producer: K. Lehning)

It's A/C all the way for this, Phil Everly's debut single for Capitol. The gentle lament over a departing lover finds the legendary singer's immediately recognizable reediness balanced by horn-like synth fills and contrasting backup harmonies in an otherwise easygoing, easy listening melody.

BLACK CONTEMPORARY

JAIME LYNN & GENE CHANDLER (N.Y. International NYNY001)
You're The One (4:24) (N.Y. Publishing — BMI) (S. Miller, L&D Dewittes, R. Limas) (Producers: Chandler, Dewittes)

A love pledge duet, cut from the same mold as the Stylistics' "You Are Everything." The vocal is mostly Lynn, with Chandler's well placed contributions primping what could have easily been a gooey affair. Instead, the strings and piano flourishes meld nicely for a soothingly romantic excursion.

WAR (RCA JH-13426-A)
Baby It's Cold Outside (4:08) (Far Out Music/ASCAP, Milwaukee Music/BMI) (S.

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NEW FACES TO WATCH

Unipop

Married couples that write and sing their own material are something of a rarity in the music business. But if Manny and Phyllis Loiacono have anything to say about it, they will become a worldwide phenomenon. Together they make up the Kat Family/CBS recording duet Unipop.

Manny had been a cabaret singer in New York during the late-'60s and early-'70s. Using the moniker Rick Daniels, he was making a name for himself at the city's Copacabana club. "Jules Podell, who owned the club, had signed me to a five-year contract, but then he died so that was the end of that," says Manny. "So in '71, I went to the Persian Room at the Plaza Hotel. Being a cabaret singer was all right, but it was not the kind of music I wanted to get into. I really wanted to get into rock 'n' roll."

Although exposed to classical music, opera and Broadway show tunes as a kid growing up in suburban Hicksville, Long Island, he also had a bent for '50s and '60s rock 'n' roll. So after his gig at the Persian Room, Manny Loiacono tried to stay active by writing a rock-oriented revue, *Body and Soul*. By 1974, he was holding auditions in New York for the show.

Enter Phyllis Feinberg, a former child actress on Philadelphia local television. A scholar of French at Cornell University for three years, Feinberg had been awarded a fellowship from New York University to study French at La Sorbonne in Paris, and was set to leave her performing career behind. "But before I left, I felt I had to go to one more audition," she said. "That's where I met Manny. After that, I said the hell with Paris."

The couple was soon married and eventually became Kat Family/CBS recording duet Unipop. The duo's debut LP, "Unilove," is a concept album about the various manifestations of romantic love, a theme from which not one song diverges. "It's all about love and the fact that we believe in tomorrow, a theme which is especially effective in rock 'n' roll," said Manny. "So much of the world is violent and negative, so we wanted to spread the word that all the world has to do is love each other. It's a positive, uplifting and energizing message."

Musically, "Unilove" is a series of up-tempo love songs embroidered with rhythm guitar tracks provided by the Muscle Shoals studio musicians, with a few synthesizer-tinged numbers, including "Catch Me." Both Phyllis and Manny sing all the songs together. "We had tried singing individually, with the other as a back-up singer, but the voices always seemed to blend into one," said Phyllis. "When you're two people going in the same direction, you become a third identity, so we decided to sing together. That's part of the Unilove concept."

The young couple began in New York in the mid-'70s but had little success. "But then we hitchhiked down to Atlanta because we knew that a music scene was developing," said Manny. The couple got by during this transitional period by tuning pianos and teaching high school French.

Then, at last year's Georgia State Music Awards, they met Sonny Limbo, who was to be the producer and songwriting collaborator on "Unilove." "We met him through Joel Katz, president of Kat Family, who we had known back in New York as a theatrical attorney," said Manny. "We brought Sonny our basic ideas, and he helped us write the album."

THE AMERICAN MUSIC AWARDS

No.1

Music Awards Show on TV!

Winners are selected by the record-buying public.
The record-buying public WATCHED our 10th Anniversary Show!

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SALLY KELLERMAN
GENE KELLY
CHAKA KHAN
EVELYN KING
KISS
GLADYS KNIGHT & THE PIPS
KRIS KRISTOFFERSON
DOROTHY LAMOUR
JOHNNY LEE
JOHN LENNON
DAVID L. LANDER & MICHAEL McKEAN
KENNY LOGGINS
LORETTA LYNN
HENRY MANCINI
BARBARA MANDRELL
BARRY MANILOW
DEAN MARTIN
GROUCHO MARX
JOHNNY MATHIS
PAUL McCARTNEY
CHARLY McCLAIN
MARILYN McCOO
ROGER MILLER
KEITH MOON
DUDLEY MOORE
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RON WOOD
MOON ZAPPA

. . . and our hosts Mac Davis, Aretha Franklin and Melissa Manchester
. . . and this year's "Award of Merit" recipient, KENNY ROGERS

Executive Producer: Dick Clark / Producer: Al Schwartz / Director: Jeff Margolis

dick clark teleshows inc.

REVIEWS

SINGLES

(continued from page 8)

Allen, H. Brown, R. Hammon, L. Oskar, L. Rabb, P. Rizzo, H. Scott, J. Goldstein) (Producers: L. Jordan, J. Goldstein)

A change of tactics and strategy. Having build its reputation on perky, salsa-like numbers like "Low Rider" and the melancholy "The World Is A Ghetto," War opts this time for a soft torch song replete with dreamy keyboard effects, soft creamy back-up vocals and a moving sax solo. Perfect for B/C airplay and A/C crossover.

AMUZEMENT PARK (Our Gang Entertainment OG 1016A)

Do You Still Love Me (3:52) (Mirus Publishing Corp./Two Sisters Music/Earlock Music — BMI) (P. Richmond) (Producer: P. Richmond)

Lead singer and bass player Paul Richmond takes complete charge in answering his own musical question with a stellar production and vocal performance. Richmond filters this dreamy ballad with whirling keyboard figures and just the right amount of horns in the proper places.

NEW AND DEVELOPING

THOMAS DOLBY (Harvest SPRO-9899)

She Blinded Me With Science (3:40) (Participation Music/ASCAP) (T. Dolby, J. Kerr) (Producers: Friese-Greene, Dolby)

A synthesizer shuffle with a tip of the hat to Laurie Anderson as Dolby sings the praises of the girl who "felled me with biology" and of whom he loves to "smell the chemicals." Lyrics aside, the record has a strong dance pulse and has raised a few eyebrows by gaining a toehold on B/C playlists.

Eckstine Promoted In Restructuring Of Qwest Records

LOS ANGELES — In major restructuring move, Quincy Jones, president of Qwest Records/Quincy Jones Productions, announced three executive appointments. The key move was promotion of Ed Eckstine, a Jones veteran of nine years, who was upped to executive vice president/general manager for the label and production company.

Additionally, Don Wilson was appointed to the newly-created post of director of business affairs for Qwest/Quincy Jones Prods. and Fran Amitin was promoted to director of Quincy Jones Publishing, having spent the past two years as publishing administrator.

Eckstine's responsibilities will include

(continued on page 30)

Eckstine

Wilson

Richard Morris

Morris Named Senior VP, CFO At PolyGram

LOS ANGELES — Richard J. Morris was recently named senior vice president and chief financial officer for PolyGram Records, Inc., according to Guenter Hensler, president and chief operating officer for the company. In his new position, Morris will oversee all the financial functions of PolyGram Records.

Morris comes to the post after several years at Teleprompter Corp. where he was most recently senior vice president, operations of the cable TV division. He previously held the position of corporate controller for Teleprompter.

Commenting on Morris' appointment, Hensler said, "Since a large part of a company's success owes to the careful management of its resources, having someone of Richard Morris' experience and abilities is very important to us."

Barrie Bergman Named Chairman Of Record Bar

NEW YORK — Record Bar president Barrie Bergman will become the Durham, N.C.-based company's chairman of the board and chief executive officer on Feb. 7. At the same time, business consultant Ron Cruickshank of the Greensboro, N.C. Farr-Cruickshank consulting firm will become president of the 145-store retail chain, and will also assume the post of chief operating officer.

To make way for Bergman as chairman of the board, current board chairman H.R. Bergman, who is Barrie Bergman's father, will become chairman emeritus. Bill Golden will be vice chairman of the board and will retain his title of executive vice president.

Bergman said that the executive shifts were the result of "a couple months of planning" and that they would bring "no change" in the company's field operations and its dealings with manufacturers. Stating that he had long felt that his job had "gotten too big for one person," he explained that the addition of Cruickshank would "open up a lot of my time for creative directional thinking about where we as a company should be going."

In stepping back from the day-to-day operations of Record Bar, Bergman will explore different retail operations and product lines for Record Bar, such as the company's forthcoming expansion into retailing of telephone hardware. He said that he will also devote more energy to "public and industry relations," and expects to spend more time in the field visiting stores.

Cruickshank comes to Record Bar after having consulted the company in participatory management techniques for the last eight months. He holds a PhD in psychology and has been the partner of James Farr in Farr-Cruickshank since 1979.

EXECUTIVES ON THE MOVE

Arganbright To RCA — The appointment of David M. Arganbright as staff vice president, business management and control, VideoDisc Project, for RCA Corporation, has been announced. He returns to RCA from the N.A.P. Consumer Electronic Corp. (NAPCEC) where he had been a vice president and general manager.

Shulman Appointed At CBS — Jerry Shulman has been appointed director, market development for CBS Records. Since joining CBS Records in 1972 he has been director, market research, and director, marketing planning.

Cohen Named At Warner Bros. — Warner Bros. Records has announced the appointment of Ted Cohen as director of artist development. Since 1978 he has been at the company's Burbank headquarters, as national artist development manager.

Bystrom Named At CBS/Fox — Margaretha Bystrom has been named advertising manager for CBS/Fox Video. Before joining CBS/Fox Video, she was the advertising manager of magnetic tape division at Fuji Photo Film U.S.A., Inc.

Tahir Named — WEA International has announced the promotion of Ahmed Tahir to director, video division. He was formerly manager, video operations/east coast.

Changes At Bullet — Bullet Recording has announced two company promotions. Piers Plaskitt was named vice-president and director of audio operations. He had been Bullet's studio manager since the facility's inception in June, 1981. Ted Riggs has been promoted to vice president and director of video operations. He has been with Bullet Recording since September 1982.

Swirsky Named At Chappell — Seth Swirsky has been promoted to Chappell professional manager. He joined the New York office in September, 1982 after his graduation from Dartmouth College.

PolyGram Drops A&R Department, Forms Independent Music Divisions

NEW YORK — In a major restructuring move, PolyGram Records has disbanded its A&R department and created five independent music divisions, each responsible for its own individual A&R and marketing efforts. The new divisions will include rock, country, pop, black and classical, headed respectively by Jerry Jaffe, newly appointed senior vice president, rock division: Bill Haywood, senior vice president, black music division; Russ Regan, newly appointed senior vice president, pop division; and Gianfranco Rebulla, president, PolyGram Classics. Each will report directly to Guenter Hensler, president/chief operating officer, PolyGram Records.

Also reporting to Hensler will be an executive staff headed by executive vice presidents Jack Kiernan and Mel Ilberman and newly appointed senior vice president of finance Richard Morris (see separate story). Kiernan assumes responsibility for PolyGram's distribution operations, in addition to his marketing, sales and promotion duties. The three executives will assist Hensler in providing strategies, policies and overall direction for the music division.

Regan

Jaffe

Haywood

As part of the reorganization, Chip Taylor, former senior vice president, A&R, will continue to serve the company as an outside consultant. He also plans to resume his career as a recording artist and producer. Stu Fine, former senior director A&R, has left the company to pursue his own music production plans. PolyGram director of A&R, Ted Darryl, will remain with the company in an as yet undetermined position.

"The purpose of the change is to provide more autonomy to those who made PolyGram successful last year, and at the same time, to strengthen the company by shortening decision lines," said Hensler. "With this structure, we will strike an optimal balance between the company's artistic and business needs. The music divisions will be able to provide maximum individual attention to our artists, keep in close touch with the street, and function with the flexibility the times demand — like independent companies."

Ilberman came to PolyGram in 1982 from CBS Songs, where he had been vice president and general manager. He began his career as director of financial operation at RCA Records' New York pressing plant and rose to top executive posts in the finance division.

Before coming to PolyGram, Morris most recently served as senior vice president, operations, at Teleprompter's cable television division. He moved up to the post from corporate controller, Teleprompter. Prior to that, he was audit manager at Arthur Young and Co.

Kiernan joined PolyGram as vice president of sales at Phonodiscs, then the label's distribution arm. Before that, he had been division vice president, marketing, at RCA Records, after having been vice president of sales and director of the firm's custom labels. He began his career at Decca Records, where he was New York sales manager.

Jaffe was formerly vice president, rock department, PolyGram, a position he held since early 1980. He came to the company as special projects manager in the promotion department of Polydor Records. He later served as director of press and publicity, director of national AOR promotion and director of artist development.

Haywood has been senior vice president at PolyGram's black music division since early 1981. He joined Mercury in 1975 as national R&B promotion director, based in Chicago. Two years later, he was named vice president, R&B promotion. In 1980, when Mercury joined PolyGram, Haywood came to New York as vice president, black music marketing, a position he held until early 1981.

Regan was formerly vice president and general manager, West Coast at PolyGram. He previously served as president, 20th Century Records, and prior to that, was president and general manager

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CD Debut Highlights Opening Of 17th Annual MIDEM Meet

(continued from page 5)

year's MIDEM. According to MIDEM Commissaire General Bernard Chevry, 5,810 delegates from 1,289 companies registered in Cannes this year, up from 5,017 delegates from about the same number of companies last year. In addition, the delegates represented 57 nations, up from last year, and included such first time participants as Hong Kong, Taiwan, the Ivory Coast and Nigeria.

World Marketplace

But while much attention was paid to the introduction of the CD system, the usual role of MIDEM as a worldwide marketplace for the music industry also came to the fore. The initial business pace was frantic with many more sellers than buyers due to the highly inflated French living and festival costs. This cost factor strengthened incentives for many small independent labels to instigate and conclude new deals to recoup their expenses and festival costs. However, buyer capacity did improve as people settled into the festival system and the overall pace maintained a brisk level throughout.

MIDEM has traditionally been an ideal platform to launch new ventures, and this year was no exception, with several new labels holding launch parties and revealing future plans. Lonnie Simmons, president of the new Total Experience Co., viewed MIDEM as an initial European launch venue, with Phonogram International holding one of the finer bashes for Total Experience and the Gap Band.

A few hours before the party, Simmons and the Gap Band held a press conference in the press auditorium for the world's journalists. "Our plans range just about within the concept of our name, Total Experience, which is to do with almost anything," Simmons explained. "Any kind of talent that's real talent all over the world is our main aim, and while we're here in Europe we're looking at new bands which we might like to take back home with us. Concentration is something that's needed in every record company now. Due to the economy you have to count everything. Acts in large companies invariably get lost, not because they're lost deliberately, but because they have so many acts. The companies just can't concentrate on one act alone too well. Being small we have the ability to concentrate properly."

MCA UK also held a party to launch a new label, Loose End, which it is firmly backing. Conceived by the Musical Youth producers Peter Collins and Peter Walterman, Loose End has already signed a select roster of artists, including Rick LaVay from the Human League and Soft Cell, North England Stable, He She Him, and Mike Reed. MCA managing director Stuart Watson explained to **Cash Box** that following the phenomenal success of Musical Youth, MCA felt that it was time to give Collins and Walterman their own label identity linked to MCA by a long-term production deal.

Deals Galore

On another front, artist J.J. Barry and bassist Herbie Flowers launched a new label internationally, Magic Records. Their first overseas deal was pacted at MIDEM with a Canadian company, Diamond Records of Toronto. Diamond signed for product by Barry in Canada and will release a 20-track compilation LP to be marketed on Canadian TV. The campaign will be built around Barry's 1976 hit, "Blue Charge."

WEA International also announced its pacting of a long-term agreement with JEM Records. JEM became the American licensee authorized to manufacture and/or import WEA International records. WEA International president Nesuhi Ertegun said JEM Records will have access to "all of our foreign repertoire which is not released by the Warner Bros., Atlantic or Elektra/Asylum labels. Now American music lovers will have the opportunity to hear a greater variety of our product from around the world." Marty Scott, president of JEM Records, added, "This new agreement with WEA International breaks ground in many directions and furtner cements our companies' shared commitment to increasing the exposure of foreign artists in America."

Finally, Adrian Rudge, managing director of Runaway Records, the London-based label that recently scooped a coup in signing Patty Davis, U.S. president Ronald Reagan's daughter, was at MIDEM looking for international deals for Davis and has been inundated with offers. Rudge told **Cash Box** that at the moment he is still considering all the offers.

Mathias, Edwards Introduce Bills

(continued from page 5)

Edwards also noted the "astounding" economic harm experienced by the music and recording industries as a direct result, he said, of home music taping. He referred to testimony that the record industry is losing $900 million yearly in sales because of home taping and the result: record company profits down, new releases declined, artist rosters cut, retail business slack and employment down.

He also pointed to the phenomenon of commercial record rental practices, with over 200 stores in the country renting records, some for as little as 99 cents, enabling the consumer to take the record home, tape it, and return it to the store. "Put simply," he said, "these rental stores offer to the public a way of obtaining music without having to buy a record and without, thereby, paying a cent to the creator and copyright owner of that music." And, he added, this practice is also unfair "to consumers who buy their records and have to pay more for them because others rent and tape them at home."

Sen. Mathias commented that he thought it only fair "that manufacturers and importers of taping equipment be required to compensate copyright owners, for without their creative genius, the blank tapes and taping equipment would have almost no economic value."

The general impression in Washington is that Congress may move quickly on the two bills dealing with rental practices. The copyright payment issue is expected to be delayed until a decision is issued by the U.S. Supreme Court in the Betamax case, argued earlier this month (**Cash Box**, Jan. 22). The wording of the revised rental provision is as follows: " . . . unless authorized by the copyright owner, the owner of a particular copy (or a motion picture or other audiovisual work/phonorecord or a sound recording) may not, for purposes of direct or indirect commercial advantage, dispose of the possession of that . . . by rental, lease or lending, or by any other activity or practice in the nature of rental, lease or lending."

For The Record

NEW YORK — A photo strip in last week's **Cash Box** mistakenly identified the group The System as being signed to Omni Records. The group is signed to Mirage Records, which also distributes all Omni product through Atlantic Records. Omni's roster includes Paul Barrere, Blue Magic and Ingram.

TOP 30 ALBUMS

		1/29	Weeks On Chart
1	**THE BEST IS YET TO COME** GROVER WASHINGTON, JR. (Elektra 9 60215-1)	1	9
2	**TWO OF A KIND** EARL KLUGH/BOB JAMES (Capitol ST-12244)	2	14
3	**DECEMBER** GEORGE WINSTON (Windham Hill C-1025)	5	8
4	**INCOGNITO** SPYRO GYRA (MCA-5268)	3	17
5	**CASINO LIGHTS -- RECORDED LIVE AT MONTREUX, SWITZERLAND** VARIOUS ARTISTS (Warner Bros. 9 23718-1)	4	15
6	**RIT/2** LEE RITENOUR (Elektra 9 60186-1)	7	11
7	**LEARNING TO LOVE** RODNEY FRANKLIN (Columbia FC 38198)	6	11
8	**AS WE SPEAK** DAVID SANBORN (Warner Bros. 9 23650-1)	9	32
9	**HOME AGAIN** STANLEY TURRENTINE (Elektra 9 60201-1)	11	10
10	**KENNY G** (Arista AL 9608)	10	17
11	**MUSIC SPOKEN HERE** JOHN McLAUGHLIN (Warner Bros. 9 23723-1)	14	3
12	**CASCADES** AZYMUTH (Milestone M-9109)	12	7
13	**OFFRAMP** PAT METHENY GROUP (ECM-1-1216)	8	38
14	**TOUR DE FORCE — "LIVE"** AL DI MEOLA (Columbia FC 38373)	16	11
15	**WE ARE ONE** PIECES OF A DREAM (Elektra 9 60142-1)	17	29
16	**QUARTET** HERBIE HANCOCK (Columbia C2 38375)	20	2
17	**CHANCE ENCOUNTER** RAMSEY LEWIS (Columbia FC 38294)	13	12
18	**RADIANCE** JEFF TYZIK (Capitol ST-12224)	18	16
19	**LIVE AT THE PLUGGED NICKEL** MILES DAVIS (Columbia C2 38266)	15	12
20	**OFF THE TOP** JIMMY SMITH (Musician/Elektra 9 60175-1)	19	24
21	**LET ME KNOW YOU** STANLEY CLARKE (Epic FE 38066)	22	26
22	**WINTER INTO SPRING** GEORGE WINSTON (Windham Hill C-1019)	24	28
23	**70 MILES YOUNG** CHUCK MANGIONE (A&M SP-4911)	26	7
24	**EVERY HOME SHOULD HAVE ONE** PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	25	4
25	**MOVING TARGET** GIL SCOTT-HERON (Arista AL 9506)	23	16
26	**DESIRE** TOM SCOTT (Musician/Elektra 9 60162-1)	28	23
27	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	30	77
28	**TOUCH THE FEELING** STIX HOOPER (MCA-5374)	21	13
29	**EARTHBORN** PASSPORT (Atlantic 7 80034-1)	27	10
30	**HANDS DOWN** BOB JAMES (Tappan Zee/Columbia FC 38067)	29	31

ON JAZZ

UNDERNEATH IT ALL — Jazz units led by bassists have always been a rarity, and the present crop of collectives and combos is no exception. One has had to search hard amidst the legions of saxophonists, trumpeters and pianists to find a **Charles Mingus, Oscar Pettiford** or **Ron Carter** who can comfortably commandeer a group without making it subservient to the rumbling ruminations of the leader's instrument. Few exceptional recordings by bassist-led units have emerged recently, with **Peter Warren**'s "Solitude" on Japo and **Buell Neidlinger**'s "Our Night Together" by **Krystall Klear And The Buells** on K2B2 Records the most notable exceptions. Part of the elusive formula for success appears to be the leader's ability to combine an expansive approach to the instrument with a firm commitment to its traditional role in the small group. On these points, bassist **Harvie Swartz** is well versed, and his recently released album, "Underneath It All," on Gramavision Records, has the cohesion and intent needed to place it within that select group of unencumbered, bass-led albums. By assembling a sextet featuring cello rather than saxophone as a front-line instrument, Swartz has been able to achieve a group color and tone on melody and harmony that is distinct; but his sensibilities as a bassist have allowed Swartz to employ the cello in an added role as counterpoint to his bass lines, making both the bass and cello mobile free agents within the tight structures of the group. "I felt I could use the cello in a new way," Swartz told us recently. "I wanted a situation where the cello could act as a horn might, playing melody, counterlines and soloing. Additionally, I wanted the instrument to be able to play special effects on free sections and to act as a second bass. I felt I'd found a place to use the cello as more than one thing." Enlisting cellist **Erik Friedlander**, pianist **Ben Aranov**, percussionist **David Charles**, flugelhorn player **John D'earth** and drummer **Peter Grant**, Swartz realized his concept. "It really let me function as a bassist," said Swartz. "I was able to use the cello as an alter-ego." Although the unit's fine debut outing may very well prove to be its last — having been disbanded due to coordination difficulties — Swartz feels good about both the results, and the newer playing situations that now confront him. "I was forced to abandon the group, but I feel that when we recorded the record we did it right," reflected Swartz. Although new to the public, the recordings on "Underneath It All" are nearly three years old, and since that time Swartz has continued to explore new avenues, through his work with both vocalist **Shella Jordan** and pianist **Steve Kuhn**, and by leading his own unique string trio, which features Swartz and Friedlander with violinist **Terry King**.

(continued on page 30)

THE BEST IN NYC — *Elektra/Asylum recording artist Grover Washington, Jr. (l) recently stopped by WRKS-FM/New York to chat with DJ Mary Thomas as part of a nationwide promotional tour in support of his latest LP, "The Best Is Yet To Come."*

NARM Leads The Way For Promoting Grammys In-Store

(continued from page 5)

tests. The Dalton, Ga., store and two Chattanooga outlets are giving away gift certificates, while the Record Bar in Melbourne, Fla. is offering a record run to the winner.

Too Many Activities

Other Grammy promotional activity at Record Bar is precluded by "so many other things going on," according to the chain's Elisabeth Stagg. This explanation for lack of extra-NARM Grammy activity is also cited by Marcy Penner at the Washington, D.C.-based Waxie Maxie chain. "To single anything out now would be destructive," said Penner, noting that a more intensive Grammy program might interfere with upcoming Valentine's Day and President's Day promotions.

The proximity of the Grammy promotion to Valentine's Day is also a factor at the Licorice Pizza chain based in Glendale, Calif., and Record World/TSS based in Roslyn, N.Y., both of which are incorporating the NARM Valentine's Day merchandising materials into their Grammy promotions.

The Pittsburgh-based National Record Mart chain is among those few retailers adding house promotions on to the NARM campaign. "We're Grammicizing the stores with the NARM merchandise as well as our own three-foot wide streamers," said advertising director Lance Jones. The streamers are being used to detail a sale on all Grammy product that has been in effect since the nominations were announced and will continue up through the night of the awards presentation on Feb. 23. In all stores outside of Pittsburgh, Grammy-nominated product is one dollar off. In Pittsburgh, a tie-in with station Y97 shaves the sale price to 97 cents off, with the station providing two weeks of promotional spots. In addition, a Grammy print ad will appear in nine markets on Feb. 3, picturing 18-20 albums along with NARM slogans.

Both Bad Records in Detroit and the Lanham, Md.-based Harmony Hut chain are also supplementing the NARM Grammy display material with their own. "We're using double-bin signs for our front step-ups and the step-ups in the browser sections, as well as Grammy nominee signs in the front of the stores," said Harmony Hut general merchandise manager Clyde McElvene. "I've got 5,000 sq. ft. stores, so I've got to give it more punch."

Bad Records' Cal Simpson said that besides using in-house display materials together with the NARM merchandise, his stores are undertaking "minor co-op promotions" with manufacturers on particular artists being displayed. He is also sponsoring an in-house manager incentive contest to further spark sales of Grammy product.

Chicago's Flip Side chain will put all Grammy-nominated product on sale for 10 days, before the awards show and winning product for another week after it. $8.98 list will go for $5.99 during the sale period. During the weekend prior to the show, Grammy product will be given away hourly via call-ins to WBBM-FM.

Not to be outdone, Crazy Eddie's in New York is giving one dollar off on Grammy product to any buyer who brings along his grandmother. Advertising director Harry Spero added that "granny" gets a free record for her effort. The promotion will continue for a week after the show.

Several retailers, including Waxie Maxie and Harmony Hut, will run ads following the awards. Howard Appelbaum, vice president of the Beltsville, Md.-based Kemp Mill Records, is also looking ahead to after the awards program.

"I'm real bullish on buying into the nominees," said Appelbaum, noting that the Grammys have had a substantial sales impact in recent years. "All of the publicity is great for the business. I expect to see waves after the show, and we're preparing for it now."

Posner To Head Elektra/Asylum West Cost Office

LOS ANGELES — Although Elektra/Asylum Records vice chairman Mel Posner will remain here in that role and assume the duties of West Coast general manager, three key executives at the label will not be with the company when it shifts headquarters to New York.

Vic Faraci, executive vice president/director of marketing; Jerry Sharrell, senior vice president of promotion; and George Steele, international vice president have reportedly decided not to make the switch to New York when Elektra/Asylum makes its move there later in the year.

Posner, however, will maintain his role on E/A's management team and assume duties of senior executive in charge of international operations. He will additionally oversee day-to-day operations of the label's L.A. office where Tom Werman, newly appointed senior vice president of A&R will also be based.

Commenting on Posner's new role, Bob Krasnow, recently appointed to succeed Joe Smith as E/A chairman, said, "Mel Posner's contributions have been integral to the success of Elektra since he joined the label in 1958, and I am pleased that he has chosen to contribute to E/A's future success as well."

Posner joined E/A when the company was first based in New York. Since joining the company in the mailroom, he has held a number of executive positions in marketing and sales.

RCA Sales Up In 1982, Earnings Also Climb

NEW YORK — RCA Corp. last week reported record sales and higher earnings for 1982. But despite record sales, the company posted a profit decline in the fourth quarter.

Net profits for the full year totalled $222.6 million, or $2.03 per common share, significantly up over 1981 net profits of $54 million, which, after meeting dividend requirements of the preferred and preference stocks, resulted in a loss of 19 cents per share of common stock. Sales in 1982 rose to a record $8.2 billion from $8.0 billion one year earlier.

Net income for the quarter ended Dec. 31, 1982 totalled $54 million, or 48 cents per share, compared to $57.8 million, or 54 cents per share, reported for the fourth quarter of 1981. Sales for the last quarter of 1982 rose to a record $2.18 billion, up from $2.11 billion a year earlier.

RCA declined to reveal figures for its record division, but reported significantly higher earnings in the communications, NBC and financial services divisions. In addition, RCA's videodisc sales maintained a brisk pace in 1982, as over 3.6 million units shipped from its Indianapolis plant.

NBC's earnings also rose substantially over 1981, even without inclusion of the special tax provision that year. Through a stronger market demand for advertising time at both network and owned and operated television stations, NBC ended a four year earnings decline.

At the same time, the communications division reported higher earnings, due in a

(continued on page 30)

COAST TO COAST

EAST COASTINGS — Spin-offs: Look for "It's A Wonderful Life" by **DB's** guitarist **Chris Stamey** on DB Records and "Nuts & Bolts" by **James Mastro** and **Richard Barone** of **The Bongos** on Passport . . . Comings and goings: Former **Grand Funk Railroad** drummer **Don Brewer** and guitarist **Dewayne Bailey** have become permanent members of **Bob Seger's Silver Bullet Band**, while drummer **Nicko McBrain**, formerly of the French group **Trust** has replaced **Clive Burr** in **Iron Maiden** . . . Former PolyGram A&R hand **Stu Fine** can be reached at (212) 687-1817 . . . Singer/songwriter **Victoria Shaw** has inked with Roulette Records and its publishing company, Music 7 . . . Video meister **Jimmy Frazier** has been tapped as director of the syndicated late-night rock TV show *In The Midnight Hour* . . . *East Coastings* recently reported that Tommy Boy wunderkind **Michael Jonzun** was recording a cover of "Space Oddity." Not true — the track is an original entitled "Ground Control" . . . Imperial Ballrooms: That overworked chestnut about the other man's grass being greener has certainly been a rule of thumb when applied to the incestuous relationship between the British and American music scenes. British rockers of the last decade, weaned on titles from Chess, Ace, Imperial and other catalogs, have had a tremendous impact on the white American record buyer with their own British brand of blues — so much so that one Mississippi-born musician confided to us that as a kid he thought the **Rolling Stones, John Mayall** and **Yardbirds** had invented the blues. The trend continues today, with major label A&R departments in this country still preferring to sign U.K. bands over their American counterparts, despite the fact that most of those bands are offering a slick rehash of American black music. The irony hasn't been lost on the outer fringes of the music, and two of its most iconoclastic entrepreneurs, **George Clinton** and **Malcom McLaren**, have made opposite exploitative moves with the same intent in mind. For Clinton, who has been doctoring his **Parliament/Funkadelic** Mothership back to health with his own "Computer Games" LP on Capitol, and McLaren, who has moved directly into the limelight with his "Buffalo Gals" disc on Island after calling plays from the sideline for **The Sex Pistols, Adam Ant** and **Bow Wow Wow**, the next move is a direct Trans-Atlantic assault. In Clinton's case, that means a trip to Great Britain to produce British rock bands. Although declining to name names, Clinton offered that he has "talked to a few groups" and is "getting ready to go over and help them. The first era of British rock came partly by way of my groups," he added. "**Jimmy Miller** and I worked together until '64 when he went over to England and worked with people like the Rolling Stones and **Spencer Davis**. I hope to get in on it this time." Likewise, McLaren has been running amok in his own inimitable way throughout Tennessee and the South Bronx, flashing the green and "trying to understand what the origin of popular culture is. England doesn't think with its hips," he added, "and although dance is a very sacred thing, discos have become temples of loneliness and despair." McLaren's search for the pagan factor has already resulted in the "Buffalo Gals" 12-inch, which includes a straight-forward square dance call version, and a New York scratch dub by **The World's Famous Supreme Team**. "In essence," reflects McLaren, "rap seemed an idea that was in association with the square dance caller. In the Bronx, I was looking for someone who was equally unprofessional; someone who used music for a practical purpose." McLaren hopes that the inclusion of the white square dance tradition will help key greater response to the rap phenomenon in Europe than American DJs like **Grandmaster Flash** have been able to create. "I don't deny that I'm an exploiter," he said. "The Americans have great ideas but are bad at presenting them. The British have no ideas, but are tremendous plunderers and have a great pirate tradition. And it's the presentation that will make something worldwide."

fred goodman

RODEO DRIVE? *— Trish Milliken of Eat recording group Rubber Rodeo poses in a Wayne, N.J. trailer park during a video shoot of the group's song "How The West Was Won."*

POINTS WEST — Warren Zevon kicked off a solo acoustic tour with some warm-up gigs at the Roxy Jan. 21-22, opening the set with his masterpiece, "Lawyers, Guns & Money" . . . Short cuts: Horror honcho **Steven King**'s next book, *Christine*, involves a car with a mind of its own that plays loud rock 'n' roll over its radio after mowing down victims. Look for the novel in March . . . Following publication of **Liz Thompson**'s *New Women In Rock*, which covers the careers of 70+ contempo female vocalists, Delilah Books is planning to come out with a **Grateful Dead** tome called *The Music Never Stopped* . . . Best to William Morris agent **Ronnie Kay**, who wed **Victoria Lynne** Jan. 23 . . . **Dexys Midnight Runners** bring their Brit brand of soul to the Beverly Hills' Beverly Theatre on Feb. 19 . . . **Thin Lizzy** will break up after a U.K. tour and a final album, "Thunder & Lightning" . . . **Jan & Dean's Dean Torrance** and the **Beach Boys' Mike Love**, along with **Paul Revere** and **Terry Melcher**, have a cassette of oldies covers sold exclusively by Radio Shack stores . . . Unicorn Records act **Wet Picnic** has a West Coast tour this month, and should so well in Seattle, where its "Balls Up" EP got a great response. The awesome Argentinian-led band is also gearing up to unleash a full LP in the months ahead . . . **X** goes into the studio with producer **Ray Manzarek** this week to lay down tracks for a new single, while Manzarek himself was recently signed to A&M for a solo album produced by **Philip Glass**. X's husband/wife duo **John Doe** and **Exene Cervenka** also recently recorded a batch of poems for the spoken-word "Voices of the Angels, Volume II" on **Harvey Kubernick**'s indie Freeway label.

MISSING THE WINDOW *— Capitol recording group Missing Persons recently performed a sold-out show at the Long Beach Arena. The group is currently on the road in the east in support of their "Spring Session M" LP and the current single, "Windows." Pictured signing autographs is lead singer Dale Bozzio.*

jeffrey ressner

One-Stops Face Profit Crunch

(continued from page 6)

question of 'how long can we continue to survive with an eight to nine percent profit structure?'"

And the higher prices that small dealers will have to charge consumers, as a result of increases passed to them by one-stops, and the potential loss in sales that could follow, represents a greater threat to one-stops than the possibility that mom & pop dealers will buy CBS product directly.

Few one-stop dealers contacted believed that the retail accounts they service will be able to buy the quantities directly from manufacturers that would give them the price break or that CBS is in a position or has the desire to service each small retailer individually.

The CBS revision reduced its account structure to two classifications: Group A, which is comprised of record retailers, rack jobbers and one-stops, and Group B, which "includes all other accounts" — discount and department stores, etc. When purchasing a minimum box lot of 120 units, Group A accounts will pay $4.99 for CBS product selling at the market equivalent of $8.98 list, but will have to pay a base price of $5.09 on such product in less than carton quantities of a given title. A 20 cent per unit charge is also levied on an order under a minimum of 120 units.

Group B accounts would pay $5.39 for box lots and $5.50 on loose orders. Prior to the change, CBS $8.98 list equivalent titles cost retail chains $5.04 in box lots, and racks and one-stops paid $4.94 (**Cash Box**, Jan. 15, Jan. 22).

Returns Changes

The returns policy was of particular concern among dealers contacted, who felt the CBS plan seems to penalize them for buying in less than box lot minimums. Even though they are charged more for buying in loose quantities, returns are credited at the box lot prices. In other words, though retailers may pay $5.29 for a unit as a loose item, it can only be returned at the box lot credit of $4.99.

But exchange allowances remain relatively consistent with previous practices. If prerecorded music sales of a CBS customer are 66% or more to non-affiliated accounts, then the record manufacturer grants a 23% returns ceiling; if the sales are between 66% and 33%, then the credit is 20.5%; and if the prerecorded sales are primarily through affiliated accounts or chain stores, the returns allowance is 18%.

Many of those contacted felt that the CBS policy is not so much designed to bring the price parity that it claims, but instead to eliminate mom & pop outlets, which can seldom buy in box lots, and consequently the one-stops that must pass on the price increase to their accounts.

"It looks like they (CBS) are trying to drive the mama and papa stores, which are the prime customers for one-stops, out of the record business," said Al Silverman, president at the Long Island-based Stratford Distributors, which services about 600 accounts throughout the New York City area.

"CBS has now lowered the price for chain retailers and raised the one-stop price, which means we'll have to charge more to our customers," Silverman explained. "The small accounts are going to have to either raise their prices, which will drive away their customers, and believe me they are already ailing, or absorb the price hike and work under a tighter margin. Either way it hurts them and ultimately the one-stops that service them."

Most dealers contacted said that they have passed on between a two and five percent hike on box lots to their accounts, a raise commensurate with the increase in their costs.

"The whole thing that CBS is doing is essentially a price increase as far as I'm concerned, and I don't really like it," commented Evan Lasky, president of DanJay Music in Denver, which supplies the 75-store Budget Records & Tapes chain spread over the Western states. Lasky particularly focused on the credit system instituted by CBS as being unfair, noting that although accounts must pay more for loose unit purchases, the returns are only credited at the box lot price. "What they've done is make it so we have to kill most of our catalog — all in one easy step." he said.

Higher Catalog Prices

But Lasky noted that smaller dealers, especially those in neighborhood locations, do substantial business in catalog, so one-stops will have to carry some catalog titles, buy such product more often as loose items, and charge a higher price.

"If small dealers want catalog product, they will have to buy from someone else or special order it," said Stratford's Silverman, adding that in addition to CBS catalog, the company's new artist development program might also be a victim of the pricing change. "I won't go with the CBS new artists releases since most of them don't sell that well. In the past, I was willing to take the product in quantities because of the dating and discounting programs that went with them. I used to be able to return the product at full credit under the deal, but not anymore."

The loss of mom & pop accounts to manufacturer-direct buying in this instance does not represent the threat, according to some, but the potentially higher prices squeezing small stores does. "Some accounts might go directly to the manufacturer, but I don't think many will," said Jason Blaine, vice president at the Oakland-based Music People one-stop, which services 200 plus accounts. "Most companies don't want to deal with smaller accounts."

"If they could service mom & pop stores the way we do, one-stops would have been out of business a long time ago," said John's Music One Stop's Jackson, adding that many small dealers will have difficulty dealing with the higher prices, driving many out of business and severely undercutting his customer base. "If the small dealers go, in many cases, one-stops will have to go too."

Jackson added, "No store could survive ordering just once a week, which is what many would have to do if they bought in the CBS minimum orders. Mom & pop stores have to be able to buy product as they need it, a service that one-stops supply. But if we are not around, they'll have to cut back on volume and miss some sales."

Lou Fogelman, head of Show Industries in Los Angeles, which operates the City One Stop and the 27-store Music Plus chain, said that the one-stop will have to pass on the increase to accounts, adding, "we won't be able to effectively discount product anymore."

One plan devised to protect small dealers from increased costs passed on to them by their one-stops was offered by Silverman. "When CBS gets ready to ship the new Earth, Wind & Fire album, for example, instead of shipping the box lots directly to us, we would arrange for direct shipping to the 20 or so accounts we know could move quantities of the record," explained Silverman, adding, "It will cost more for CBS to ship that way, but it seems like what they want to do."He said that the record company would bill Stratford, which would in turn bill the accounts, adding in the price increase, but not the cost of shipping, warehousing and handling.

"CBS appears to be leaning to the chain stores with this new plan," said Jackson, "but they can't deliver or break product, especially black product, even though they can service a demand created for it by smaller shops."

L.A. Record Plant Beefs Up Remote Recording Wing

by Michael Glynn

LOS ANGELES — The Los Angeles Record Plant is presently in the process of revaming its remote recording division, with an eye towards "putting together a network" of mobile recording trucks in or near the country's top recording centers, according to president Chris Stone. With "the bulk of the business moving towards visual remotes," stated Stone, the L.S. Record Plant will also be outfitting one of its four trucks for audio/video recording.

"We'll be putting our small truck, #4, in Houston, where it will be accessible for remotes either in Nashville, or other parts of Texas and the South," said Irene Simmons, traffic manager, Record Plant remote division. "And truck #3 will be modified for audio/video, with more inputs, more video monitors and more SMPTE time code readers added. What we want to do is cover the visual market completely."

Simmons pointed out that the move is a natural one, since a number of the remote dates that L.A. Record Plant is presently involved in, or has scheduled for the coming weeks, are "audio/visual in nature." Slated for Feb. 23 is the 25th Grammy Awards telecast from the Shrine Auditorium, while beginning at the end of the month, the Record Plant will be taping a new 90-minute television show entitled *In The Midnight Hour*, shot twice a week, every week, at Pasadena's Perkins Palace. Most recently, L.A. Record Plant remotes taped Charlie Daniels' Volunteer Jam IX Jan. 22 at Nashville's Municipal Auditorium, which was also broadcast live to a number of radio stations (**Cash Box**, Jan. 29).

The move was also, in part, precipitated by the return of remote truck #1, which had been used by Stevie Wonder for the past two years. As a result, the API recording consoles in trucks #1 and #2 will be switched, according to maintenance technician Wendi Bluth, after which "Truck #2 will be used as our rock truck," for rock remote dates.

"We try to remain extremely flexible, in terms of what we can offer for our remotes, which is why all the equipment is removable," said the L.A. Recording Plant's Bluth. "It allows us to do something like this. And there's a lot of history behind the board in (truck) #1; it was used for all of our early work here, some great rock albums, which is why we're putting it into (truck) #2 and making that exclusively for rock."

However, the L.A. Plant's Stone emphasizes that the decision to upgrade and modify the remote trucks for audio/video has been mandated by the changing nature of the business. "Our record recording business has been decreasing by 10% a year since 1978, which is also the last time we raised our rates," said Stone. "But we've been able to survive where many other studios haven't simply because we've stuck to the dictum, 'diversity or die.' Our scoring division is now doing as much business as records and remotes combined. Studio M (on the Paramount Studios lot, which Record Plant operates as a motion picture scoring stage in conjunction with Glen Glenn Sound) has been a goldmine for us.

". . . But what does it cost to build a scoring studio today? $2 million? Who's got that kind of money today? So our expansion with regard to remotes, is basically going to be in the visual area."

Soundstream Expands Staff, Services

LOS ANGELES — Soundstream, Inc., a wholly owned subsidiary of Digital Recording Corp., will undergo a major expansion of staff and services at its digital recording and editing facilities here. Located on the Paramount studio lot in Hollywood, the Soundstream office will become the center for the company's worldwide digital recording and editing activities.

According to president Robert Ingebretsen, "The Los Angeles facilities will now offer Soundstream clients additional two-, four- and eight-track digital recording equipment, comprehensive digital instant access editing capability combined with Soundstream's SMPTE compatible recording and instant access computerized editing system."

In conjunction with the move, Richard Baccigaluppi was named vice president of marketing and operations for the company. Baccigaluppi will be responsible for broadening the firm's digital recording and editing efforts, as well as applications of its advanced technology.

Jim Wolvington remains as manager of the Los Angeles editing center, while Richard Feldman has been promoted to recordings manager.

SESSION MIX

In San Francisco, the venerable **Jerry Wexler**, along with Muscle Shoals' **Barry Beckett**, has begun producing a new Santana album at the **Automatt**. The group is booked through the second week of February at **David Rubinson**'s facility. Guesting on the project are The Fabulous Thunderbirds.

Across town at **Hyde Street Studios**, singer/songwriter **Jimmy Thorsen** has been laying down basic tracks for an upcoming LP in Studio C, with drummer **Larry Lynch** and bassist **Steve Wright** of the Greg Kihn Band assisting, in addition to pedal steel player **Bobby Black. John Cuniberti** and **Richard Van Dorn** are engineering. Also at Hyde Street have been members of the **Runinoos** and **Psychotic Pineapple** mixing a demo for Warner Bros. Records; singer/songwriter **Phil Adams** working on demos for Stevie Wonder; and RCA recording group **Triumph**, which recently held a listening party in Studio D to celebrate the release of the new album, "Never Surrender."

(Hyde Street has also recently added some new gear, including an Eventide 2016 digital reverb; an Otari model 50-50B2 2-track recorder; and installed a transformerless MTR 90-2 24-track in Studio D.)

Artisan Recorders in Pompano Beach, Fla., has been involved in a diverse series of projects, according to operations manager **Rey Monzon**. The studio provided production and post-production services for the latest Florida Mass Choir album, entitled "You Can Be Saved." The Artisan Mobile Unit recorded the choir and orchestra live at the Emmanuel Missionary Baptist Church in Jacksonville, with studio president and chief engineer **Peter Yianilos** engineering, assisted by **Kevin Ryan** and Monzon. Artisan also provided location audio mixing facilities for the recent OTI-USA Festival held at the new James L. Knight Convention Center in Miami. More in the pop, rock, reggae and jazz music veins, Jamaican singer/producer **Harry Mudy** mixed down his latest reggae LP, "On My Mind," with Yianilos engineering; **Artisan Mobile** did the live mix feed for a Nazareth concert, broadcast over station WIZD-FM, also with Yianilos engineering; and **Yianilos** was recently at neighboring Triad Studios in Fort Lauderdale with bassist Jaco Pastorius to mixdown material recorded during the latter's recent tour of Japan (Yianilos is co-producing Pastorius's latest studio effort, "Holiday For Pans," as well).

MERCHANDISING

TOP 15 VIDEO GAMES

		1/29	Weeks On Chart
1	**PITFALL!** Activision AX018	1	10
2	**RIVER RAID** Activision AX020	2	4
3	**FROGGER** Parker Brothers 5300	3	10
4	**ZAXXON** Coleco 2435	5	10
5	**DONKEY KONG** Coleco 2451	4	10
6	**MEGAMANIA** Activision AX017	7	10
7	**BERZERK** Atarl CX2640	6	10
8	**VANGUARD** Atari 2669	12	2
9	**REAL SPORTS: BASEBALL** Atari CX2640	9	10
10	***RAIDERS OF THE LOST ARK*** Atari CX2659	8	10
11	**REAL SPORTS: FOOTBALL** Atari CX2668	—	1
12	**DEMON ATTACK** Imagic 3200	13	10
13	***E.T.*** Atari CX2674	10	10
14	**ATLANTIS** Imagic 3203	15	7
15	**PAC-MAN** Atari CX2646	11	10

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York City • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento, Seattle • Crazy Eddie — New York City • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd • Wonderful World of Video — Chattanooga • Entertainment Systems — Phoenix • Lieberman — Kansas City • Day Jay — Denver • Cavages — Buffalo • Tower — Sacramento, Seattle • Wherehouse — Los Angeles • Camelot — Kansas City, Dayton, Cincinnati, St. Louis, Chicago, Indianapolis.

TOP 15 MIDLINES

		1/29	Weeks On Chart
1	**LOOK SHARP!** Joe Jackson (A&M SP-6-4907)	3	20
2	**TAPESTRY** Carole King (Epic PE 34946)	4	25
3	**LET THERE BE ROCK** AC/DC (Atco SD-36151)	6	8
4	**CARNIVAL** Duran Duran (Capitol ST-15006)	5	14
5	**SO FAR** Crosby, Stills, Nash & Young (Atlantic SD-19119)	1	20
6	**PIANO MAN** Billy Joel (Columbia PC 32455)	9	3
7	**I COULD RULE THE WORLD IF I COULD GET THE PARTS** The Waitresses (Ze/Polydor PX-1-507)	11	10
8	**THE DOORS** (Elektra EKS 74007)	2	29
9	**JANET JACKSON** (A&M SP-6-4907)	8	8
10	**SOUVENIRS** Dan Fogelberg (Full Moon/Epic PE 33137)	12	14
11	**RIOT LIVE** Riot (Elektra 0-67969)	7	3
12	**LIVE AT LEEDS** The Who (MCA 3023)	10	3
13	**FLEETWOOD MAC** (Reprise MSK 2281)	14	3
14	**MEATY, BEATY, BIG AND BOUNCY** The Who (MCA 37001)	—	1
15	**SUPER HITS** Marvin Gaye (Motown 301)	15	2

COMPILED FROM: Licorice Pizza — Los Angeles • Cavages — Buffalo • Dan Jay Music — Denver • Lieberman — Denver, Portland • Musicland — St. Louis • Karma — Indianapolis • Peaches Records — Cincinnati, Columbus • Charts — Phoenix • Gary's — Virginia • Sound Video, Unltd. — Chicago • Alta — Phoenix • Record Theatre — Cincinnati • Tower Records — Sacramento, San Diego, Seattle • Disc-O-Mat — New York City • Massachusetts One-Stop — Boston.

REGIONAL ALBUM ANALYSIS

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

NATIONAL BREAKOUTS

1 DURAN DURAN
2 TOTO
3 TRIUMPH
4 RIC OCASEK
5 CULTURE CLUB
6 MUSICAL YOUTH
7 BLACK SABBATH
8 JANE FONDA
9 SAMMY HAGAR
10 RANDY NEWMAN
11 SMOKEY ROBINSON
12 MERLE HAGGARD/WILLIE NELSON
13 SQUEEZE
14 SAGA
15 TODD RUNDGREN

NORTHEAST 1.

1 DURAN DURAN
2 RIC OCASEK
3 CULTURE CLUB
4 TOTO
5 TRIUMPH
6 JANE FONDA
7 SQUEEZE
8 GARLAND JEFFREYS
9 RANDY NEWMAN
10 TODD RUNDGREN

SOUTHEAST 2.

1 DURAN DURAN
2 TRIUMPH
3 BLACK SABBATH
4 TOTO
5 MERLE HAGGARD/WILLIE NELSON
6 JANE FONDA
7 TODD RUNDGREN
8 SAGA
9 KENNY LOGGINS
10 ANGELA BOFILL

BALTIMORE/ WASHINGTON 3.

1 CULTURE CLUB
2 TOTO
3 SQUEEZE
4 DURAN DURAN
5 TRIUMPH
6 RIC OCASEK
7 MUSICAL YOUTH
8 DEBARGE
9 SAGA
10 CHAKA KHAN

WEST 4.

1 DURAN DURAN
2 MUSICAL YOUTH
3 TOTO
4 SAMMY HAGAR
5 CULTURE CLUB
6 BLACK SABBATH
7 RANDY NEWMAN
8 TRIUMPH
9 RIC OCASEK
10 SMOKEY ROBINSON

MIDWEST 5.

1 TRIUMPH
2 JANE FONDA
3 TOTO
4 BLACK SABBATH
5 DURAN DURAN
6 MUSICAL YOUTH
7 CULTURE CLUB
8 PATTI AUSTIN
9 RIC OCASEK
10 SMOKEY ROBINSON

NORTH CENTRAL 6.

1 JANE FONDA
2 TOTO
3 DURAN DURAN
4 SAMMY HAGAR
5 SAGA
6 CULTURE CLUB
7 MUSICAL YOUTH
8 TRIUMPH
9 CAROL HENSEL
10 GOLDEN EARRING

DENVER/PHOENIX 7.

1 RIC OCASEK
2 SAMMY HAGAR
3 RED RIDER
4 TOTO
5 MUSICAL YOUTH
6 BLACK SABBATH
7 CULTURE CLUB
8 DURAN DURAN
9 RANDY NEWMAN
10 TRIUMPH

SOUTH CENTRAL 8.

1 DURAN DURAN
2 RIC OCASEK
3 BLACK SABBATH
4 SAMMY HAGAR
5 MERLE HAGGARD/WILLIE NELSON
6 MUSICAL YOUTH
7 SMOKEY ROBINSON
8 TRIUMPH
9 TOTO
10 JANE FONDA

WHAT'S IN-STORE

NATIONAL NEWS — The Pittsburgh-based **National Record Mart** chain recently held a two-day summit at the North Pittsburgh Sheraton to outline company plans for 1983. Among the 16 participants attending were all key office personnel and regional and district field managers. "We need to have real good communication in order to deal with the economy," said the chain's advertising director **Lance Jones**, adding that the meeting went so well that it will likely become an annual or semi-annual event . . . New to the Mart's four Pittsburgh **Oasis** outlets are special "New Music Shop" merchandising areas for featuring specially priced new and local artist product played on station WYDD. The album or albums promoted in the specially signed, waterfall-racked sections will rotate weekly and sell at $1.04 off to match WYDD's frequency . . . The Mart has presented a $15,000 check to Pittsburgh CBS-TV affiliate KDKA's food bank fund for unemployed steel workers. The amount represents the full proceeds from the sale of some 7,500 copies of "Steel Mill Blues," a topical tune written and performed by **Mike Pickering** for Aircraft Records. After the station featured Pickering on its *Evening Magazine* program, it re-recorded his original demo of the tune and packaged it in a sleeve bearing its logo together with the Mart's logo . . . To merchandise WEA's recent price reduction, the chain took out "manufacturer's rollback" ads in five markets, which were preceded on the day before by 12 60-second radio spots directing attention to them. In addition, "Rollback '83" posters were created listing many of the artists and titles involved, with different sections of the poster highlighting greatest hits collections, soundtrack and show albums, and other specific product categories.

OZZY CLONES *— More than 400 hopefuls competed in a recent Ozzy Osbourne look-alike contest sponsored by New Orleans' Warehouse Records & Tapes. Ozzy himself phoned in a promo spot for the contest from London.*

BEATING OUT A CONFESSION — To support **The English Beat**'s "I Confess" single, Manhattan's **Record Factory** outlets and A&M Records are holding a contest asking entrants to free themselves of all guilt by writing down their darkest confessions in 50 words or less. According to **Michael Tannen**, manager of the 23d St. store, the entries will be judged according to "interest, creativity and outrageousness," and that a contest ad in the *Village Voice* should bring in a lot of "juicy stuff." Thus, Tannen is glad that A&M will do the judging. The winner will get 25 free albums, and A&M will also provide buttons and 150 posters as first-come, first-served giveaways.

WAREHOUSE WARES — New Orleans' **Warehouse Records & Tapes** stores are sale-pricing **Bob Seger**'s "The Distance" album as a means of getting people into the store to sign up for a dance marathon benefiting the Lions Club Eye Foundation . . . An **Ozzy Osbourne** lookalike contest was aided immeasurably when the Blizzard of Ozz himself phoned over from London to tape a promo spot. Over 400 lookalikes — if that's possible! — showed up, with the winner getting a specially made Ozzy jacket and wallet.

SCHWARTZ SHORTZ — Schwartz Brothers, Inc. is running a Maxell blank tape sales and display contest at the **Penguin Feather Records & Tapes**, **Album Den**, **Kemp Mill Records** and **Record & Tape Collector** chains, as well as C&M One Stop in Hyattsville, Md. According to marketing coordinator **Lynda Rothschild**, the promotion is the first of its type to include a one stop with retail chains, as "they've got a lot of little accounts which is like having a chain." Schwartz Bros. has provided display materials to all of the stores involved and has asked them to keep track of blank tape sales through the end of January. One store in each chain and one one-stop account will receive an Atari 800 computer package for doing the best job, and the best overall chain performance will earn an Apple 3 computer system. Noting a "phenomenal response" already to the promotion, Rothschild adds that the participants accrue five percent of their purchases for advertising from Maxell.

ANTICIPATING A TRIUMPH — As part of a major marketing blitz designed to achieve platinum sales of **Triumph**'s new "Never Surrender" LP, the group is producing a special video for retailers. The tape will include a clip of the first single, "A World of Fantasy," together with thanks for past retailer support and a sales pitch for continued support, and will be shown to retailers via RCA's branch sales staff. A full line of merchandising aids will also be available and will include posters, diecuts of the band's eagle logo, buttons, tour snipes for use during Triumph's two-and-a-half month tour commencing Feb. 15, album cover flats, flats of the logo and album title, and browser cards.

INSANE EDDIE'S — An advertised "invitation only" WNEW-sponsored party that will present the entire *Compleat* ***Beatles*** MGM/UA videocassette at Manhattan's Red Parrot nightclub is also a reason for stopping in at any of the five **Crazy Eddie's** outlets, where free invites are available . . . Coming up this month is the chain's annual two-week "Greatest Record & Tape Sale Ever." All regular $7.49-priced product will drop to $5.99 during the promotion.

WAX FAX — To honor the memory of **Dr. Martin Luther King**, the Washington, D.C.-based **Waxie Maxie** chain sale-priced three of King's speech albums, all on the Gordy label, at $4.99 each for the week prior to the march commemorating his death. "Every year we notice sales of King's speeches increase at this time," noted advertising manager **Marcy Penner**. "This year Gordy provided us with a 45-second pre-recorded spot featuring excerpts from some of the most famous speeches together with tributes from artists like **Stevie Wonder**.

PHIL KING — *What's In-Store* was saddened to learn of the death of **Phil King** on Jan. 18, of cancer. King, along with **Ben Karol**, owned New York's **King Karol** retail chain, one-stop and export service. King Karol Records was established by the two partners in 1952.

REGIONAL PICK — "They Found Me Guilty" by **Billy Price & The Keystone Rhythm Band** — Green Dolphin Records (7582). National Record Mart's Jones reports sales of 1,100 copies of Billy Price's second album since its release last Thanksgiving, which is "real good for a local band." Airplay for the "blue-eyed soul, funky R&B-ish" product on local stations WAMO-AM and WYDD-FM has certainly helped, says Jons, who notes an expansion by Price into new markets like Washington, D.C., where the **Post** recently featured him in an article.

jim bessman

MUSIC TELEVISION™

FOR WEEK OF JANUARY 26-FEBRUARY 1, 1983

Playlist

HEAVY

3-4 PLAYS PER DAY

ARTIST	CLIP	LABEL
Duran Duran	Hungry Like The Wolf/Rio	Capitol
Tom Petty	You Got Lucky	Backstreet
Men At Work	Be Good Johnny	Columbia
Phil Collins	Can't Hurry Love	Atlantic
Night Ranger	Don't Tell Me	Boardwalk
Golden Earring	Twilight Zone	21
Pretenders	Back On The Chain Gang	Sire
Sammy Hagar	Three Lock Box	Geffen
Billy Joel	Allentown	Columbia
Daryl Hall & John Oates	Family Man/One On One	RCA
Pat Benatar	A Little Too Late	Chrysalis

MEDIUM

2-3 PLAYS PER DAY

ARTIST	CLIP	LABEL
Frida	I Know Something's Going On	Atlantic
Scandal	Goodbye To You	Columbia
Toto	Africa	Columbia
Vandenberg	Burning Heart	Atco
Psychedelic Furs	Love My Way	Columbia
Dexys Midnight Runners	Come On Eileen	Mercury
Wall Of Voodoo	Mexican Radio	I.R.S.
English Beat	Save It For Later	I.R.S.
Prince	1999	Warner Bros.
Thompson Twins	Lies	Arista
Lene Lovich	It's You, Only You	Stiff/Epic
Culture Club	Do You Really Want To Hurt Me	Virgin/Epic
Modern English	I Melt With You	Warner Bros.
Def Leppard	Photograph	Mercury
The Members	Working Girl	Arista
Eddie Money	Take A Little Bit	Columbia
The Cure	Let's Go To Bed	Fiction/Important
Heaven 17	Let Me Go	Arista

LIGHT

1-2 PLAYS PER DAY

ARTIST	CLIP	LABEL
Fabulous Thunder Birds	How Do You Spell Love	Chrysalis
Bus Boys	Boys Are Back	Arista
Kenny Loggins	Swear Your Love	Columbia
Mental As Anything	If You Leave Me, Can I Come Too	A&M
Musical Youth	Pass The Dutchie	MCA
Kiss	I Love It Loud	Casablanca
Talk Talk	Today	EMI America
Walter Steding	Dancing In Heaven	Animal/Chrysalis
The Brains	Dancing Under The Street Lights	Landslide
Thomas Dolby	She Blinded Me With Science	Capitol
Paul Collins Beat	Kids Are The Same	Columbia
Toto Coelio	I Eat Cannibals	Chrysalis
Tina Turner	Ball Of Confusion	Virgin
Arthur Brown	Busha, Busha	Republic
Anti Nowhere League	Streets of London	Faulty Prod.
Buck Dharma	Born To Rock	Epic
Adam Ant	Desperate But Not Serious/Friend Or Foe	Epic
Catholic Girls	Boys Can Cry	MCA
Rush	Count Down	Mercury
Rachel Sweet	Voodoo	Columbia
Heaven	In The Beginning	Brighton
Blancmange	Living On The Ceiling	Island

ADDS

ARTIST	CLIP	LABEL
Styx	Mister Roboto	A&M
Greg Kihn Band	Jeopardy	Elektra
Joe Jackson	Breaking Us In Two	A&M
Triumph	A World Of Fantasy	RCA
Motley Crue	Live Wire	Elektra
Hayst Fantayzee	John Wayne Is Big Leggy	RCA
Utopia	Feet Don't Fail Me Now	Network
INXS	The One Thing	Atco
Linda Ronstadt	Lies	Elektra

New Outlets Spur Video Production

(continued from page 5)

production firm of Gowers, Fields, Flattery. "Correspondingly, there's a lot of anxious young directors who are using this as a teething area."

Fields added that "Because we're starting off a lot of new directors ourselves this year, we're being more competitive in our prices. It's a valuable learning ground." As a result, Gowers, Fields, Flattery, like many other producers, is "throwing all the money we can back into the productions."

The beneficiaries of such a situation are, naturally, the labels and artists. "We're producing more low-end projects now than a year or two ago," stated Warner Bros. director of television and video Jo Bergman, who has been involved in the production of promo clips for the company over the last six years. "The average budget has been about $25,000 apiece, and obviously there are some that are more expensive, more sophisticated. But with many new music acts, you're going to get a funkier, less polished look because that's what the music demands. And we're seeing a lot of new directors who are attuned to that, bringing new kinds of style and energy to the medium."

English Expertise

Not surprisingly, a number of these new directors come from abroad, specifically England, primarily due to the fact that, as Keefco.'s John Weaver put it, "In London, there's been no question about the power of promotional video and, as a result, there's been more work in the past." English firms like Keefco. opened up offices here in the late '70s and have been importing British directors here regularly ever since, most recently bringing over Phillip Davey, who'd previously done videos by The Clash, and now has done productions for Michael Jackson, Paul McCartney, Dudley Moore and Quincy Jones, among others. Gowers, Fields, Flattery's Fields noted that among his firm's new directors are Chris Gabrin, whose previous credits are videos by U.K. acts such as Madness, The Undertones and Captain Sensible, and Don Letts, who has directed shoots for The Pretenders.

Fields added that, in the U.S., his firm also represents Limelight, an English outfit that is comprised of directors Steve Barron and Julian Temple, both of whom have achieved some notoriety in the medium (Barron for his clips of the Human League, Orchestral Manouevres In The Dark and Joe Jackson, among others, and Temple for his direction of The Sex Pistols' *Great Rock 'n' Roll Swindle.*) Due to that reputation, they, like some other well-known English directors (Russell Mulcahy, Brian Grant and David Mallett), have been able to find production work here as the British "look" has become popular.

"A number of our videos came to us from international (CRI), and whether it's the Psychedelic Furs or Men At Work, they have a look that's decidedly different than our domestic videos," pointed out Columbia Records, Debbie Newman.

Still, not everyone is in favor of that "look." Steve Khan, who until recently had served as video department manager for RCA Records for many years and is now opening up his own independent production company, stresses content over concept. "We're getting hung up on concepts," said the outspoken Khan in an interview during his last shoot for the label, a marathon session involving five new label acts. "Most of the concept videos tend to promote the song rather than the artist, and we're selling the artists . . . My job is to shoot in the direct interest of the record company."

A prime "interest" of the label was keeping to the budget, stressed Khan, which for his department averages approximately $15,000 to $20,000 per song ("The most expensive one we ever did was a three-day shoot of the Village People for $65,000," he related). However, this is also in keeping with Khan's attitude, shared by many others in a similar position, that "higher-priced videos don't necessarily get more play."

Jerry Kramer, an independent producer, agreed, and, taking the thought a step further, offered, "You don't need $80,000 to go a good video. You need $80,000 to do a lavish video."

Tighter budgets, Kramer feels, have forced the producer "to be more resourceful and creative . . . There is no amount of money that can substitute for a good idea."

Indeed, money is a key issue right now for both producers and labels. As Keefco.'s Weaver put it, "Although the budgets haven't gotten any bigger (for promotional videos), the expectations for what we can deliver have. And, with inflation eroding the purchasing power of those budgets, it's a challenging situation, to say the least."

For new directors coming into the medium from less creative but more monetarily rewarding areas such as television commercials, the economics of promo videos can be "troubling," according to Tim Newman, who recently shot his first clip, Randy Newman's "I Love L.A.," for Warner Bros.

"In an overall sense, it cost me money," Newman, partner in the firm of Jenkins, Covington, Newman, said of the experience, "in terms of lost work that's much more profitable. In order to continue doing this, I'd have to subsidize it with more commercials."

And there are labels like Motown, whose budgets are being cut, according to Motown Prods.' Nancy Levitska-Wild, "because we just can't justify a lot of the expense, when we can't get our acts on (outlets like) MTV because our music doesn't fit their format . . . we're in a video dilemma." (RCA's Khan also noted that "we're shooting more AOR acts simply because our black artists won't get the same amount of exposure for the money.")

In the end, though, most remain encouraged by the impact that MTV and similar outlets have had thus far and are confident that, as a result, there will be an increase in productions in '83.

"It's about as adventurous an audio/visual medium as exists now," said director Newman.

Initial *Officer* Orders Surpass *Star Trek II*

LOS ANGELES — Paramount Home Video reported last week that initial orders of 79,793 prerecorded videocassettes for its February release of *An Officer And A Gentleman* had been received, exceeding the record order for *Star Trek II: The Wrath of Khan* by 16%. As officially announced at the 1983 International Winter Consumer Electronics Show in Las Vegas Jan. 6-9, *An Officer And A Gentleman* carries a suggested list price of $39.95 in the VHS format and $29.95 for Beta (**Cash Box**, Jan. 15).

Delivery of *An Officer And A Gentleman* from distributors to video dealers is set for the morning of Feb. 9, in time for Valentine's Day, according to the Paramount press announcement. Accompanying the release is a complete merchandising pre-pak, which includes window-banners, posters, mobile/cassette box, picture inserts for Paramount light box display, selling sheets and ad slicks. There will also be a special advertising allowance from the company for retail on the title to supplement regular Paramount co-op advertising.

TOP 30 VIDEOCASSETTES

		1/29	Weeks On Chart
1	**POLTERGEIST** MGM/UA 00164	1	6
2	**ROCKY III** CBS/Fox TW 4708	2	6
3	**THE BEST LITTLE WHOREHOUSE IN TEXAS** MCA Distributing Corp. 77014	4	6
4	**THE WORLD ACCORDING TO GARP** Warner Home Video 11261	24	2
5	**ANNIE** RCA/Columbia Home Video 10008	7	7
6	**STAR TREK II: THE WRATH OF KHAN** Paramount Home Video PA 1180	3	10
7	**VICTOR VICTORIA** MGM/UA 0051	8	12
8	**FIREFOX** Warner Home Video 11219	6	10
9	**MISSING** MCA Distributing Corp. 71009	9	6
10	**REDS** Paramount Home Video PA 1331	10	4
11	**TRON** Walt Disney WD 122	5	6
12	**DINER** MGM/UA 00164	12	9
13	**FAST TIMES AT RIDGEMONT HIGH** MCA Distributing Corp. 77015	26	2
14	**THE THING** MCA Distributing Corp. 77009	11	10
15	**STAR WARS** CBS/Fox 1130	14	34
16	**JANE FONDA'S WORKOUT** KVC/RCA Karl Video Corporation 042	17	31
17	**NIGHT SHIFT** Warner Home Video 20006	29	2
18	**RICHARD PRYOR LIVE ON SUNSET STRIP** RCA/Columbia Home Video 10469	13	9
19	**PLAYBOY, THE MAGAZINE, VOL. 1** CBS/Fox 6201	15	9
20	**A MIDSUMMER NIGHT'S SEX COMEDY** Warner Home Video 22025	20	3
21	**ZAPPED** Embassy 1604	25	3
22	**THE BOAT (DAS BOOT)** RCA/Columbia Pictures Home Video 10149	—	1
23	**SUMMER LOVERS** Embassy 1704	23	3
24	**AUTHOR, AUTHOR** CBS/Fox 1181	16	11
25	**CONAN THE BARBARIAN** MCA Distributing Corporation 77010	19	19
26	**ON GOLDEN POND** CBS/Fox 9037	18	35
27	**QUEST FOR FIRE** CBS/Fox 1148	22	14
28	**THE COMPLEAT BEATLES** MGM/UA 00166	21	13
29	**ARTHUR** Warner Home Video 72020	27	39
30	**ESCAPE FROM NEW YORK** Embassy BA 1601	28	11

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based on sales and rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys'-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go — Clayton.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

LITTLE MISS MARKER
Cassette — MCA 55082 ..... $49.95
ODYSSEY OF THE PACIFIC
Cassette — MCA 55099 ..... $39.95
UTOPIA/TODD RUNDGREN LIVE
Cassette — MCA 55123 ..... $39.95
DAY OF THE JACKAL
Cassette — MCA 66040 ..... $59.95
HALLOWEEN III: SEASON OF THE WITCH
Cassette — MCA 71011 ..... $79.95
THE GUYANA TRAGEDY: THE STORY OF JIM JONES
Cassette — VCII 116 ..... $79.95
A GUN IN THE HOUSE
Cassette — VCII 199 ..... $59.95
THE HIDEAWAYS
Cassette — VCII 115 ..... $59.95
MARDI GRAS MASSACRE
Cassette — VCII 114 ..... $59.95
A PLEASURE DOING BUSINESS
Cassette — VCII 118 ..... $59.95
TALK OF THE TOWN — SHOW 1
Cassette — VCII 117 ..... $39.95
MEMOIRS OF A FAIRY GODMOTHER
Cassette — Video Gems 4110 .. $59.95
GEPPETTO'S MUSIC SHOP
Cassette — Video Gems 4115 .. $59.95
THE INCREDIBLE MASTER BEGGARS
Cassette — Video Gems 1070 .. $59.95
SCOOBY GOES HOLLYWOOD
Cassette — WorldVision 1001 .. $39.95
CASPAR AND THE ANGELS
Cassette — WorldVision 1004 .. $39.95
ATOM ANT
Cassette — WorldVision 1007 .. $39.95
JACK AND THE BEANSTALK
Cassette — WorldVision 1009 .. $39.95
THE FUGITIVE
Cassette — WorldVision 5001 .. $49.95
RULERS OF THE CITY
Cassette — VidCrest 102 ..... $59.95
THE HITMEN
Cassette — VidCrest 103 ..... $59.95
MEN AT WORK: FOR WOMEN ONLY
Cassette — JLT 101 ..... $59.95
SIZZLE: FOR MEN ONLY
Cassette — JLT 102 ..... $59.95
FOUR TOPS LIVE (Stereo)
Cassette — JLT 201 ..... $59.95
RICHARD SIMMONS FAMILY FITNESS
Cassette — Karl Video Corp. KA 43 ..... $59.95
THIGHS AND WHISPERS: A LOOK AT LINGERIE
Cassette — Karl Video Corp. KA 40 ..... $49.95

ONE PASS AT MISSING PERSONS — *One Pass Film and Video of San Francisco recently taped Capitol recording group Missing Persons live in concert at the Fox Warfield Theater in S.F. The five-camera shoot was produced by John Weaver of Keefco Prods. and directed by Keith MacMillan.*

AIRPLAY

STATION TO STATION — AOR station **KMEL**/San Francisco, regarded by some in the record industry as an uncooperative station, has cancelled *Fresh Kamel Tracks*, its six-year-old practice of tracking new album releases in their entirety. "It is not in the best interests of the record labels, artists, publishers, writers and retailers," stated vice president and general manager **Rick Lee**, who also expressed doubts about receiving good recorded product in the future if he kept it up . . . The inner sleeve of RCA recording group **Triumph**'s new LP, "Never Surrender," features band member **Rik Emmett** wearing the 97 Rock T-shirt he had picked up at **WGRQ**/Buffalo at an interview there during that band's last tour . . . That same station also recently hired comic air personality **J.C. Corcoran** as its co-morning man with **Snortin' Norton**. Corcoran hails most recently from AOR outlet **WWDC**/Washington D.C., where he was promotion director . . . Skipping across Lake Erie to the Motor City, we find that **WABX**, which recently changed its format from AOR to Top 40, has named **Grant A. Santimore** vice president and general manager. A 10-year veteran of Liggett Broadcasting, Santimore most recently served in a comparable post at **WFMK**/East Lansing, Mich. . . . Over in Chicago, A/C outlet **WCFL** has adjusted its format to combine contemporary tunes and standards interspersed with comedy routines, all in an effort to lure the 35-54 demographic . . . Across town, B/C station **WBMX** has named **Jim Rose**, the WLS-TV sportscaster, to a similar post at the station. His sportscasts air at 5:20 p.m. weeknights . . . **WNBC**/New York is a new affiliate of RKO RadioShows' music and interview feature *The Hot Ones*. It will air Sunday nights between 8:00 and 9:00 p.m. . . . Up the street, AOR station **WPLJ** plans to send some of its listeners to a private screening of *Let's Spend The Night Together*, the concert movie of the **Rolling Stones**, on Feb. 3. Air personality **Carol Miller** plays emcee . . . Up in Boston, AOR station **WCOZ** has tapped the talents of air personality **Harvey Wharfield**. Coming most recently from similarly formatted **WAAF**/Worcester, Mass., Wharfield will work the 10:00 p.m.-2:00 a.m. shift . . . Bennett goes public: **Alex Bennett**, air personality at AOR station **KQAK**/San Francisco, is playing host for *Comedy Tonight*, the eight-week series spotlighting the West Coast's comic talents on National Public Radio (NPR) station **KQED**/San Francisco. The shows, which run until March 3, are taped live at either the Boardinghouse or the Punchline club . . . Down in Los Angeles, **Rick Dees**, the air personality at A/C station **KIIS**, has signed a long term pact with the station and reportedly becomes the highest paid jock in L.A. history . . . Because of philosophical differences with management, **Tom Morrera**, overnight man at AOR station **WNEW-FM**/New York, has exited his post and is currently available. At present, no permanent replacement has been named, although the station recently hired **WAPP**/New York overnight man **Ken Dachau** to the air staff. Together with air personality **Pete Larkin**, the overnight shift is being filled . . . **Frankie Crocker**, PD at urban contemporary powerhouse **WBLS**/New York, staged his first annual Urban Contemporary awards show at the Savoy Theater on Jan. 22. While musical guests (who varied from dance rockers **Vanity 6** to gospeler **Al Green** to songstress **Laura Branigan**) performed well, at $50 a ticket, the patrons could have expected more. Instead of awarding one winner in each category, often three nominees all won, as in the case of best duos **Hall & Oates**, **Patti Austin and James Ingram** and **Paul McCartney and Stevie Wonder** (for "Ebony and Ivory"). The kicker was that the entire show — being taped for television — was being more or less rehearsed live before the audience. Frequent technical glitches, miscues and poor planning made the evening drag on. "As the saying goes, we'll fix it in the mix," quipped Crocker on stage. A little planning may also be in order next time.

WKTU IS THE PLACE — *Michael Jonzun (r) of Tommy Boy recording group The Jonzun Crew recently visited urban contemporary station WKTU/New York to support his group's forthcoming album "Lost In Space," which contains the single "Space Is The Place." Pictured with Jonzun is Carlos DeJesus, program director at WKTU.*

SYNDICATION INDICATIONS — *Outlook*, the series of 90-second spots highlighting prominent figures and issues in Black America, hosted by **David Lampel** from Inner City Broadcasting, will focus all of its February shows to Black History Month. This year, spots will feature stories about such figures as **York** (a member of the **Lewis & Clark** expedition), frontiersman **James Beckworth** and inventor **Lewis H. Lattimer** (who helped **Alexander Graham Bell** and **Thomas Edison**). The four black regiments that fought in the Spanish-American War will also be profiled. *Outlook* is produced by Narwood Prods . . . A two hour concert by Columbia recording artist **Carlos Santana** will be featured on DIR Broadcasting's *King Biscuit Flower Hour* Feb. 6. The next week, Portrait recording group **Saga** takes the stage as do **Kansas** and Capitol's **Missing Persons** the following two Sundays . . . **KMET**/Los Angeles air personality **Mary Turner**, who also hosts *Off the Record* spots and specials for Westwood One, was recently interviewed by Japanese air and television personality **Katsuya Kobayashi** for an introductory video clip to the Japanese version of the show *Solid Gold*. Turner spoke about new music, adult contemporary, concerts and other happenings in the American music biz.

THE NUMBERS GAME — Listening habits by working women in cars, data previously gathered but unreported by Arbitron, will be tallied in a supplemental report to subscribers beginning in the Fall 1982 local market report. The report will survey the extent to which working women 18+ and all persons 12+ listen to radio. Arbitron is footing the bill . . . **James Duncan Jr.**, publisher of *American Radio*, the comprehensive statistical abstract of the American radio industry, has come up with *Radio In The United States: 1976-1982*, a market-by-market guide to the medium in those years. It contains overall trend analyses, 170 separate market histories and station trading activities in these markets since 1970. For more information, call Duncan at (616) 342-1356, or write c/o Duncan Media Enterprises, P.O. Box 2966, Kalamazoo, Mich. 49003.

NETWORK NEWS — NBC's Source is rebroadcasting its 90-minute concert of Grammy nominee **John Cougar** the weekend of Jan. 28-30. The show, originally aired from Denver's Rainbow Music Hall last August, features the Riva recording artist, who, along with his LP "American Fool," has been nominated for Best Male Rock Vocal Performance, Album of the Year, Producer of the Year and Best Non-Classical Album Grammys by the National Assn. of Recording Arts and Sciences (NARAS) **larry riggs**

Superstars Format Altered To Include More New Music

by Larry Riggs

NEW YORK — In a radical departure from his past philosophy, AOR consultant Lee Abrams has recommended that his clients abandon concentrating their playlists on well-established AOR records in favor of lending the majority of airtime to newer record releases. He also counseled his program directors to abolish light rotations.

"In your typical hour, a Superstars station would play eight old songs and four new ones," said Abrams. "Now, we'd like to see it the other way around, and have the stations be open to a lot more new stuff.

At the same time, Abrams wants his stations to maintain their identities as rock outlets. "The stations can play the new Styx and Triumph albums as well as the Psychedelic Furs, Duran Duran, Thomas Dolby, Missing Persons, U2 and the Fixx," he said. "We might play some techno-rock, but we're not going to be like KROQ because their sound is a little too extreme." (KROQ/Los Angeles is the premier new wave top 40 station). Additionally, Abrams was non-committal about giving airplay to black artists. "If there's a good record, we'll go on it," he added.

The Atlanta-based consultant expects that within a month, all his Superstars stations will have changed their playlists to conform to his recommendations.

Abrams' policy change, announced to his clients at their recent confidential convention in Orlando, Fla., applies only to his original Superstars stations, and not to such stations as WMMS in Cleveland and WMET in Chicago, which have research-only agreements with him. Nor does it apply to KFOG in San Francisco, his first Superstars II station, nor WNEW-FM, which has a similar arrangement with him. Those two stations have strong oldies formats.

Return To The Sixties

Abrams, who consults approximately 100 stations nationwide, likened this year to the late 1960s, when AOR came into its own against Top 40. "The past three years have been like the period from 1966 to 1969, when album rock was an underground movement that became widespread," said Abrams. "It's been the same thing for new wave."

A spot check of Superstars programming executives around the country revealed different interpretations of his advice. For example, at WDVE in Pittsburgh, a rocker with a strong bent for heavy metal, music director Ron Nenni looks forward to a fresher approach at his station, although he will by no means abandon his commitment to AOR oldies.

"We're going to get rid of the stuff like 'Smoke On The Water,' 'Stairway To Heaven' and other burned-out classics," he said. "But we'll still play a good amount of Doors, Stones and Who, although we'll probably look for more untapped tracks like the Doors 'Peace Frog' and 'Moonlight Drive.' To fill the remainder of his airtime, Nenni will look to such newer artists as Robert Hazard, Thomas Dolby, the Stray Cats and Def Leppard. "We're going to maintain our hard-rock audience and if an artist is good enough to add, then he's good enough for medium rotation," said Nenni.

While Nenni expressed reservations about programming much black music, he would not rule out artists whose music is written in an R&B vein. "We wouldn't necessarily play Prince, since he'd be on at the black station in town, but we could add 'Jeopardy' by Greg Kihn," he said.

Faced With Reality

In Atlanta, WKLS program director Max Floyd discounted the severity of Abrams' recommendations. "I think that consultants generally act too late but Lee's statements prove that he's finally caught up to realities at this point," said Floyd. "When he made his statement, we were three-quarters of the way there already because we had been playing quite a bit of new stuff."

Another area where KLS had been ahead of the rest of the Abrams pack was in rotations. "We eliminated light rotation and put in intermediate two months ago," said Floyd. "We now will play about 35-40 current songs."

At the same time, that programming mentality could lead Abrams' AOR stations to sound more like Top 40s. "Yeah, I think it could lead to greater positioning against Top 40s, although it will depend on how many AORs and Top 40s there are in each market," said Floyd.

Another Superstars program director who discounted the impact of Abrams'

(continued on page 30)

Sebastian Plans To Bow New Radio Consultancy

NEW YORK — AOR consultant John Sebastian plans to close his firm, Sebastian, Casey and Assoc. to form a new consultancy. "It's going to be a brand new company with a brand new format, unlike anything currently in the marketplace," said Sebastian. "It goes into effect July 1, and I can't really say anything about it until then."

Nevertheless, the new format is expected to be aimed at older demographics than AOR, and to use both old and new music. It will, however, employ a completely new staff. "I'm going to have to start this from scratch," he said.

Sebastian plans to close down his current firm June 1. At that time, Steve Casey, his partner, plans to form a new company to fill the void left by the dissolution of their joint venture. "Until then, it will be status quo for our clients," said Sebastian.

Canadian Gov't Urges On-Air AM Stereo Tests

by Kirk LaPointe

OTTAWA — Experiments on-air to develop a single standard over the next year in Canada for AM stereo have been given the qualified support of federal authorities.

The Canadian Radio-television and Telecommunications Commission (CRTC), the federal broadcast regulator, says it agrees in principle with aims of the Canadian Assn. Broadcasters that field trials over the airwaves should begin "as quickly as possible" to develop a single standard for AM stereo transmission.

The CRTC said short-term experiments are the best possible solution to bringing about rapid development of a standard and encouraged broadcasters to apply to the Department of Communications for field-trial approval.

The Communications Department ensures technical viability of broadcast, while the CRTC licenses and sets content regulations for broadcasters.

Last September, the Department said it wanted to get experiments under way as soon as possible so it could develop a single standard by March 1984. It invited the CRTC to comment on its decision, and in a little-published ruling Jan. 21, the CRTC gave its conditional go-ahead for the trials.

(continued on page 19)

CASH BOX ROCK ALBUM RADIO REPORT

— **BRYAN ADAMS • CUTS LIKE A KNIFE • A&M**
ADDS: KLOL, WMMS, WOUR, KSJO, WYFE, WBAB, KBPI, KEZY. **HOTS:** None. **MEDIUMS:** KLOL, KEZY. **PREFERRED TRACKS:** Open.
SALES: *Just shipped.*

3 **BOB SEGER & THE SILVER BULLET BAND • THE DISTANCE • CAPITOL**
ADDS: None. **HOTS:** KEZY, KLOL, WKLS, WMMS, WOUR, WSKS, WPLR, WYFE, WBAB, KMET, KNX, KBPI, WNEW. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Shame.
SALES: *Good in all regions.*

1 MOST ADDED

LP Chart Position

71 **A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: WBLM. **HOTS:** WKLS, KBPI, WLIR. **MEDIUMS:** WMMS, WHFS, WNEW. **PREFERRED TRACKS:** Space, I Ran.
SALES: *Fair in all regions.*

6 **PAT BENATAR • GET NERVOUS • CHRYSALIS**
ADDS: None. **HOTS:** WMMS, WSKS, KSJO, WPLR, WYFE, WBLM, KMET, KBPI, KEZY. **MEDIUMS:** WKLS, WBAB. **PREFERRED TRACKS:** Little, Shadows.
SALES: *Good to moderate in all regions.*

9 **THE CLASH • COMBAT ROCK • EPIC**
ADDS: None. **HOTS:** KNAC, WHFS, WLIR. **MEDIUMS:** WOUR, KMGN, WBLM, KSHE. **PREFERRED TRACKS:** Casbah, Should.
SALES: *Good to moderate in all regions.*

10 **PHIL COLLINS • HELLO, I MUST BE GOING! • ATLANTIC**
ADDS: None. **HOTS:** KEZY, KBPI, KNX, KLOL, WMMS, WOUR, WSKS, KNAC, WHFS, WPLR, WBAB, KMET. **MEDIUMS:** WKLS, KMGN, KSJO, WYFE. **PREFERRED TRACKS:** Hurry, Wall.
SALES: *Good to moderate in all regions.*

55 **CULTURE CLUB • KISSING TO BE CLEVER • VIRGIN/EPIC**
ADDS: KBPI, WOUR. **HOTS:** KMGN, KNAC, WHFS, KNX, KEZY. **MEDIUMS:** WPLR, WNEW. **PREFERRED TRACKS:** Do You.
SALES: *Good to moderate in all regions.*

— **DEF LEPPARD • PYROMANIA • MERCURY/POLYGRAM**
ADDS: KMET, WBLM, WBAB, WYFE, WPLR, WOUR, KLOL. **HOTS:** WMMS, WSKS, WBAB. **MEDIUMS:** WPLR, WKLS. **PREFERRED TRACKS:** Open.
SALES: *Good to moderate breekouts in ell regions.*

26 **DURAN DURAN • RIO • CAPITOL**
ADDS: None. **HOTS:** WKLS, WMMS, WOUR, WSKS, KMGN, KNAC, KSJO, WYFE, WBAB, KMET, KNX. **MEDIUMS:** WBLM, WNEW. **PREFERRED TRACKS:** Hungry.
SALES: *Good to moderate in ell regions.*

152 **THE FIXX • SHUTTERED ROOM • MCA**
ADDS: None. **HOTS:** WMMS, WBLM, KBPI. **MEDIUMS:** WKLS, KMGN, KNAC, KSJO, WPLR, WYFE. **PREFERRED TRACKS:** Stand.
SALES: *Fair in all regions.*

69 **GOLDEN EARRING • CUT • 21/POLYGRAM**
ADDS: None. **HOTS:** WKLS, WMMS, WOUR, WSKS, KMGN, KSJO, WYFE, WBAB. **MEDIUMS:** KLOL, WPLR, WBLM, KMET. **PREFERRED TRACKS:** Twilight, Batteries.
SALES: *Good to moderate in all regions.*

LP Chart Position

35 **SAMMY HAGAR • THREE LOCK BOX • GEFFEN**
ADDS: None. **HOTS:** KLOL, WMMS, WKLS, WOUR, WSKS, KSJO, WPLR, WYFE, WBAB, WBLM, KMET, KBPI, KEZY. **MEDIUMS:** None. **PREFERRED TRACKS:** Crazy, Title.
SALES: *Good to moderate in ell regions.*

4 **DARYL HALL & JOHN OATES • H2O • RCA**
ADDS: None. **HOTS:** KSJO, WBAB, KNX, KBPI, WNEW. **MEDIUMS:** WMMS, WOUR, KMGN, KNAC, WBLM, KEZY. **PREFERRED TRACKS:** One, Meneeter.
SALES: *Good in all regions.*

8 **BILLY JOEL • THE NYLON CURTAIN • COLUMBIA**
ADDS: None. **HOTS:** WKLS, WBAB, WBLM, KNX, KBPI, WNEW, KEZY. **MEDIUMS:** WMMS. **PREFERRED TRACKS:** Allentown, Pressure.
SALES: *Good in all regions.*

14 **LED ZEPPELIN • CODA • SWAN SONG/ATCO**
ADDS: None. **HOTS:** WBLM, KMET. **MEDIUMS:** KLOL, WMMS, WSKS, KSJO, WNEW. **PREFERRED TRACKS:** Ozone, Groove, Montreux.
SALES: *Moderete in all regions.*

1 **MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** KEZY, KLOL, WKLS, WMMS, WOUR, WSKS, KMGN, KNAC, WYFE, WBAB, KMET, KNX, KBPI. **MEDIUMS:** KSJO, WBLM. **PREFERRED TRACKS:** Down, Who.
SALES: *Good in all regions.*

13 **MISSING PERSONS • SPRING SESSION M • CAPITOL**
ADDS: WYFE. **HOTS:** WKLS, WMMS, KMGN, KNAC. **MEDIUMS:** WSKS, WHFS, WBAB, WBLM, KMET, KNX. **PREFERRED TRACKS:** Walking, Destination, Windows, Words.
SALES: *Good to moderate in all regions.*

123 **NIGHT RANGER • DAWN PATROL • BOARDWALK**
ADDS: None. **HOTS:** WMMS, WOUR, WSKS, KSJO, WBAB, WBLM, KMET, KBPI. **MEDIUMS:** KLOL. **PREFERRED TRACKS:** Don't Tell.
SALES: *Moderate in all regions.*

49 **RIC OCASEK • BEATITUDE • GEFFEN**
ADDS: None. **HOTS:** KEZY, WMMS, WOUR, KMGN, KNAC, WPLR, WBAB. **MEDIUMS:** WNEW, KBPI, KLOL, WKLS, WSKS, KSJO, WHFS, WYFE, WBLM, KMET. **PREFERRED TRACKS:** Jimmy, Sneak.
SALES: *Good to moderate in all regions.*

12 **TOM PETTY & THE HEARTBREAKERS • LONG AFTER DARK • BACKSTREET/MCA**
ADDS: None. **HOTS:** KEZY, WNEW, KLOL, WKLS, WMMS, WOUR, KMGN, KSJO, WPLR, WYFE, WBAB, WBLM, KMET, KNX. **MEDIUMS:** KBPI, WSKS, KNAC. **PREFERRED TRACKS:** Lucky.
SALES: *Good to moderate in ell regions.*

100 **THE PSYCHEDELIC FURS • FOREVER NOW • COLUMBIA**
ADDS: WYFE. **HOTS:** KLOL, KMGN, KNAC, WHFS. **MEDIUMS:** WKLS, WOUR, KBPI, WNEW. **PREFERRED TRACKS:** Open.
SALES: *Fair in all regions.*

1 MOST ACTIVE

LP Chart Position

126 **RED RIDER • NERUDA • CAPITOL**
ADDS: WNEW. **HOTS:** WKLS, WOUR, WSKS, WYFE. **MEDIUMS:** KLOL, WMMS, KSJO, WPLR, WBAB, WBLM, KMET. **PREFERRED TRACKS:** Open.
SALES: *Good to moderate breekouts in ell regions.*

76 **TODD RUNDGREN • THE EVER POPULAR ... • BEARSVILLE**
ADDS: WYFE, WKLS. **HOTS:** None. **MEDIUMS:** WMMS, WSKS, WPLR, WBAB, KMET, WNEW, KEZY. **PREFERRED TRACKS:** Open.
SALES: *Moderete to feir in all regions.*

31 **SAGA • WORLDS APART • PORTRAIT/CBS**
ADDS: WYFE. **HOTS:** WBAB, KNX. **MEDIUMS:** WKLS, WMMS, WOUR, KSJO, WBLM, KMET. **PREFERRED TRACKS:** Loose.
SALES: *Moderate in all regions.*

171 **SCANDAL • COLUMBIA**
ADDS: WYFE. **HOTS:** KLOL, WMMS, KSJO, KBPI. **MEDIUMS:** WKLS, WOUR, WSKS, WBAB, WBLM, KMET, WNEW. **PREFERRED TRACKS:** Goodbye.
SALES: *Moderate breakouts in all regions.*

148 **NEIL SCHON/JAN HAMMER • HERE TO STAY •COLUMBIA**
ADDS: WBLM. **HOTS:** WOUR, KSJO. **MEDIUMS:** KLOL, WMMS, WSKS, WBAB, KMET, KBPI, KEZY. **PREFERRED TRACKS:** Open.
SALES: *Moderate to fair in all regions.*

2 **STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: None. **HOTS:** KLOL, WKLS, KNAC, WHFS, WYFE, WBAB, KEZY. **MEDIUMS:** WMMS, WOUR, WSKS, KMGN, WPLR, WBLM. **PREFERRED TRACKS:** Strut, Rock.
SALES: *Good in all regions.*

15 **SUPERTRAMP • FAMOUS LAST WORDS • A&M**
ADDS: None. **HOTS:** KLOL, WOUR, KMET, KNX, WNEW, KEZY. **MEDIUMS:** KSJO, WBAB, WBLM, KBPI. **PREFERRED TRACKS:** Raining, Lady.
SALES: *Good to moderete in ell regions.*

59 **TRIUMPH • NEVER SURRENDER • RCA**
ADDS: None. **HOTS:** WMMS, WSKS, KSJO, WBAB, KMET. **MEDIUMS:** KLOL, WOUR, WPLR, WYFE, WBLM. **PREFERRED TRACKS:** Title, Way.
SALES: *Good to moderate in ell regions.*

154 **VANDENBERG • ATCO**
ADDS: WPLR. **HOTS:** WMMS, WOUR, WSKS, WBAB. **MEDIUMS:** WPLR, KLOL, KSJO, WYFE, WBLM, KMET, KEZY. **PREFERRED TRACKS:** Burning.
SALES: *Moderate to fair in all regions.*

19 **NEIL YOUNG • TRANS • GEFFEN**
ADDS: WSKS. **HOTS:** WMMS, WPLR, WBAB, KMET, KNX, WNEW, KEZY. **MEDIUMS:** WKLS, WOUR, KMGN, WYFE, WBLM, KBPI. **PREFERRED TRACKS:** Little, Mr. Soul.
SALES: *Good to moderete in ell regions.*

INTERNATIONAL DATELINE

Canada

OTTAWA — **Bruce Cockburn** and fellow performer **Nancy White** are on their way to visit refugee camps in Mexico and reconstruction projects in Central America as part of a two-week mission sponsored by OXFAM next month. This will be no simple fest. Cockburn and White will meet with Guatemalan and El Salvadoran refugees in Mexico City, venture into the Chiapas province to meet the United Nations High Commissioner and church representatives during their visits to refugee camps there. They'll also visit Nicaragua, during which time Cockburn has asked for a meeting between himself and the opposition to the Sandinista government. He also plans to travel in the war red zones and make an approach to the battle zone at the Honduran-Nicaraguan border. He will meet representatives of government, the church and independent groups in Managua . . . An errant phone tip a few weeks ago passed on information that **David Silcox**, the new assistant deputy minister for arts and culture in the Communications Department, was former chairman of the National Film Board. His old job was at the Canadian Film Development Corp. Few can tell the difference anyway . . . We've neglected to mention a handful of key appointments in recent weeks. **Bob Roper**, former advertising and promotion director at Concert Prods. International, fills the vacancy left by **Jim Campbell** in WEA's A&R.

kirk lapointe

Italy

MILAN — Many record companies announced plans for the release of compact discs on the Italian market in two or three months. The first catalog to be published will come from PolyGram, with 180 titles; then RCA, Decca and Nowo will join.

Organizer **Gianni Ravera** announced the cast of the next edition of Sanremo Festival, which will take place Feb. 3-5. Among the Italian artists who will participate are **Gianni Morandi, Pupo, Christian,** the **Matia Bazar, Stefano Sani, Toto Cutugno** and others. Many guest stars are also expected from other countries.

Top female artist **Loredana Berte** signed with CBS. Formerly she recorded for CGD . . . Folksinger **Eugenio Bennato** switched from Fonit Cetra to CGD . . . The **Tirelli** group, previously with DDD, signed with WEP . . . The **Santa California** announced its new record on Durium label.

A new revolutionary system in recording was announced by a group of Italian sound engineers, who created a special microphone studied to receive and record in three dimensions. The undertaking is called "Holophonic System," and the company set to follow its developments — Olophonic International, managed by **Umberto Maggi** presented the new microphone during MIDEM.

mario de luigi

Japan

TOKYO — For the sales season running throughout the month of December and the first 10 days of January, K.K. Seiko-do, one of Japan's top record and prerecorded tape wholesalers, registered moderate gains over 1981-82 totals. For the month of December, sales of records brought in revenues 1.5% up over the previous year, and prerecorded tapes did better by 18.3%. In addition, revenues in the musical instruments department increased by 6.7% over 1981, bringing the company's overall December revenues up 8.5% over the same period in 1981. The company's performance over the first 10 days of January was slightly better than December, increasing overall revenues by 8.6% over the same period a year ago. Throughout December and the first 10 days of January, the ratio of record-to-prerecorded tape sales was 62:38.

The main reason for the increased sales, according to a K.K. Seiko-do spokesman, was the company's "Best Music Collection" campaign, which ran from Dec. 1, 1982 to Jan. 10, 1983. The campaign pushed 100 titles in a variety of genres, including rock, jazz and classical. Included were new LPs by **Seiko Matsuda, Julio Iglesias, Billy Joel, Eikichi Yazawa, Shibugakitai** and **Kyoko Koizumi.**

Barry Manilow will visit Japan to participate in the annual Tokyo Music Festival, March 27. In anticipation of Manilow's visit, Nippon Phonogram will release the LP "Barry Manilow Story" on Feb. 25.

kozo otsuka

United Kingdom

LONDON — There may well be disastrous repercussions for many British acts and artists who have spent time, money and energy promoting themselves in Italy, as the Italian government recently slapped a gigantic 16% tax on video tapes, cassettes and records, which has halted big orders from Italian retailers.

Joe Jackson has been nominated as the Best Male Vocalist and Best Album of the Year in the upcoming American Grammy Awards, while the Best Newcomers nominees include **Human League, Stray Cats, Asia** and **Men At Work** . . . Currently in preparation for WEA are new LPs from **Pete Townshend, Christopher Cross, ZZ Top** and **Bette Midler.**

The now legendary **Gene Pitney**, who has been touring Britain regularly since 1963, is set to return again in February for a 13-date tour . . . And **Kurtis Blow**, the U.S. rapping artist extraordinaire, makes his debut appearance in the U.K. for a headlining tour beginning this week . . . Guitarist genius **Eric Clapton** debuts a single and an LP for his new record company, Warner Bros., this month.

nick underwood

Canadian Government Agency Urges On-Air Test Of AM Stereo Systems

(continued from page 17)

But the CRTC said any experiments should be conducted with great care to ensure consumers aren't needlessly duped into buying additional receiving equipment before a standard is reached.

The CRTC said it is deeply concerned broadcasters may, through over-the-air promotion of the trials, lead consumers to buy equipment so they can pick up AM signals in stereo. That equipment may be obsolete when a final decision is made, the CRTC warned, and consumers may fork out hundreds of dollars for the only temporarily useful purchase.

As a result, the CRTC said broadcasters must warn listeners that the field trials are only experimental and that any purchase they make before a decision is reached may be incompatibly suited to the final standard for transmitting equipment.

The department wants the trial period to iron out any deficiencies in United States and possible Canadian developments in the field before proceeding. The Canadian government has given its tacit approval of the AM stereo concept, but many still see its introduction being many years away.

Late last year in the U.S., an on-air test of the AM stereo systems designed by Motorola, Magnavox and Harris Corp. was conducted at WIRE/Indianapolis by Delco Electronics, manufacturers of the radios for General Motors vehicles. After weeks of tests, Delco chose to go with the Motorola system. Kahn Communications, the fourth competitor among AM stereo systems developed for the American market, did not participate in the test. (**Cash Box**, Dec. 18, 1982).

Canadian Broadcast Strategy Paper Delayed

OTTOWA — The federal government's much-awaited broadcasting strategy appears to have been split up and faces delays of several months as pieces of it will be introduced in up to three stages, Communications Department sources say.

Although the strategy — a green paper listing government's intention to proceed with legislation and tax measures to revise current regulations — has been expected as early as last October, officials within the Department now say the strategy has been divided.

It is expected Communications Minister Francis Fox will outline the broad elements of the strategy at a speech in March or April and that other details will be issued through the throne speech at the beginning of the next House of Commons session and in Finance Minister Marc Lalonde's next budget.

Neither of the latter two events are expected before March.

The broadcasting strategy, widely leaked in draft form last fall, now is being considered by a high-powered cabinet committee formed in the wake of the Applebaum-Hebert arts inquiry report last November.

Drafts of the strategy paper sent to cabinet last fall indicated the government was considering wider powers to control the Canadian Radio-television and Telecommunications Commission (CRTC), the federal broadcasting regulatory agency. There were also measures to tax the private broadcasting sector to funnel those revenues into programming productions.

CBS Int'l Certifications

NEW YORK — Several CBS Records International (CRI) acts have received honors abroad recently. Leading the list is CBS recording artist Billy Joel, whose "Nylon Curtain" LP has been certified platinum in Australia, Japan and Canada.

In addition, "Nebraska," by CBS recording artist Bruce Springsteen, was certified gold in both the U.K. and Australia. "Midnight Love," by CBS recording artist Marvin Gaye, was also certified gold in the U.K.

Kinzl, Hirsch Promoted At PolyGram Classics

LOS ANGELES — Dr. Johannes Kinzl and Prof. Hans Hirsch have been named to executive positions within the newly formed PolyGram Classics International division. Dr. Kinzl was appointed president of Philips Classics, and Prof. Hirsch took over as vice president, recording operations, PolyGram Classics International.

PolyGram Classics International — formed Jan. 1 — consists of the Deutsche Grammophon, Decca and Philips Classics labels. Headquartered in Hamburg, Germany, PolyGram Classics International is headed by chairman Tim Harrold.

Dr. Kinzl, who is based in Baarn in The Netherlands, will head the classical activities of Phonogram International (the classical division of the label was renamed Philips Classics as part of the Jan. 1 PolyGram reorganization).

Dr. Kinzl succeeds Ernst van der Vossen, former vice president of the Phonogram classical division, who retired on Nov. 1 after 28 years of service with the organization. Prof. Hirsch, who was formerly head of Deutsche Grammophon production, now assumes responsibility for classical recording operations for all three PolyGram Classics International labels — Deutsche Grammophon, Decca and Philips Classics. He succeeds Peter Burkowitz, who will retire from his position as vice president, recording, PolyGram Classics Record Operations International on June 30, 1983.

INTERNATIONAL BESTSELLERS

Argentina

TOP TEN 45s

1 **Olvidame** — Pimpinela — CBS
2 **Nathalie** — Julio Iglesias — CBS
3 **Da Da Da** — Trio — PolyGram
4 **Soles** — Marilina Ross — CBS
5 **Es Una Mentira** — Los Barbaros — RCA
6 **El Dia Antes** — ABBA — RCA
7 **Ojo De Tigre** — Survivor — CBS
8 **Juntos** — Veronica Castro — RCA
9 **Vos, Yo, Uno Mas Uno** — Sandra Mihanovich — Microfon
10 **Uno Mas Uno** — Luis Miguel — EMI

TOP TEN LPs

1 **Pimpinela** — Pimpinela — CBS
2 **Las Locuras De. . .** — Parchis — Tonodisc
3 **17 Top Hits** — various artists — PolyGram
4 **Momentos** — Julio Iglesias — CBS
5 **Como Un Pajaro Libre** — Mercedes Sosa — PolyGram
6 **Actuar Para Vivir** — Jual Carlos Baglietto — EMI
7 **Alegria - Alegria** — Quinteto Imperial — RCA
8 **Celeste Carballo** — Celeste Carballo-S/G-Interdisc
9 **Winners V** — various artists — EMI
10 **Aleluya** — Gian Franco Pagliaro — EMI

—Prensario

Italy

TOP TEN 45s

1 **Words** — F.R. David — CBS/Carrere
2 **Carletto** — Corrado — Durium
3 **Hard To Say I'm Sorry** — Chicago — WEA/Full Moon
4 **Non Siamo In Pericolo** — Pooh — CGD
5 **Ballo Ballo** — Raffaella Carra — CGD/Hispavox
6 **Canzone Del Puffi** — Christina D'Avena — Five
7 **Your Eyes** — Cook Da Books — Delta
8 **Der Kommissar** — Falco — CGD/Vip
9 **Gomma Gomma** — Luca e Manuela — Cinevox
10 **Piccolo Amore** — Ricchi e Poveri — Baby

TOP TEN LPs

1 **L'Arca Di Noe** — Franco Battiato — EMI
2 **Ale O O'** — Claudio Baglioni — CBS
3 **Momenti** — Julio Iglesias — CBS
4 **Via Tagliamento 1985-1970** — Renato Zero — RCA/Zerolandia
5 **Love Over Gold** — Dire Straits — PolyGram/Vertigo
6 **Famous Last Words** — Supertramp — CBS/A&M
7 **John Lennon Collection** — John Lennon — EMI
8 **Uh . . Uh . .** — Adriano Celentano — CGD/Clan
9 **Fragole Infinite** — Alberto Fortis — PolyGram/Philips
10 **Italiana** — Mina — PDU

Musica Edischi

United Kingdom

TOP TEN 45s

1 **Down Under** — Men At Work — Epic
2 **You Can't Hurry Love** — Phil Collins — Virgin
3 **The Story Of The Blues** — Wah! — Eternal
4 **Electric Avenue** — Eddy Grant — Ice
5 **Stepping Out** — Joe Jackson — A&M
6 **New Year's Day** — U2 — Island
7 **Heartache Avenue** — The Maisonettes — Ready, Steady, Go
8 **European Female** — The Stranglers — Epic
9 **Sign Of The Times** — Bellestars — Stiff
10 **The Cutter** — Echo & The Bunnymen — Korova

TOP TEN LPs

1 **Business As Usual** — Men At Work — Epic
2 **Hello, I Must Be Going!** — Phil Collins — Virgin
3 **The Art Of Falling Apart** — Soft Cell — Some Bizarre
4 **Feline** — The Stranglers — Epic
5 **The John Lennon Collection** — Parlophone
6 **Heartbreaker** — Dionne Warwick — Arista
7 **Raiders Of The Pop Charts** — Various Artists — Ronco
8 **Rio** — Duran Duran — EMI
9 **Friends** — Shalamar — Solar
10 **Live Evil** — Black Sabbath — Vertigo

Melody Maker

700 Set For Country Radio Seminar; 11 Artists Named For New Faces Show

by Tom Roland

NASHVILLE — Between 650 and 700 registrants are expected for the 14th annual *Country Radio Seminar* Organization of Country Radio Broadcasters (OCRB) Feb. 17-19, at the Opryland Hotel. However, while the association has implemented several new strategies to make the seminar accessible to stations and individuals, with only three weeks remaining before the event begins, panelists for half of the 20 daytime panels had not been set and both keynote speaker slots were still not finalized.

The OCRB named the 11 artists who will be featured on the highly anticipated New Faces Show. Included in the set will be the Younger Brothers, MCA Records; Tommy St. John, RCA; Gary Wolf, Columbia; the Whites, Warner Bros.; Cindy Hurt, Churchill; Keith Steagall, EMI America; Chantilly, F&L; Tom Carlile, Door Knob; Skip & Linda, MDJ; Karen Taylor-Good, Mesa; and Karen Brooks, Warner Bros.

Last year, the OCRB set a record when it attracted 530 participants to the seminar. Noting the past increases and the advent of two new programs, officials with the organization are expecting close to 700 registrants for the three-day affair this year and also point out that applications for suites have increased substantially over 1982 levels. OCRB plans expected to boost attendance this year include the establishment of college credit-hours for attending the seminar (more than 30 will take part in the seminar as an educational function rather than a business one) and 30% reduced rates by American and Republic Airlines for seminar participants. Arrangements for the latter had to be made prior to Jan. 21.

Opening Sessions

Of the 10 sessions set at presstime, seven will take place Thursday, Feb. 17. Professor Robert Schwarz, of Purdue University, will speak at 9:30 a.m. on "Brainstorming ... New Techniques Guaranteed to Produce Ideas." Schwarz has conducted workshops in creative thinking for Anheuser Busch, Johnson & Johnson, General Electric, Oregon State University, the American Red Cross and the U.S. Civil Service Commission, among others. Two sessions will run concurrently from 10:45-11:45 a.m.: "Capitalizing On Major Events In Your Market" will feature three panelists associated with the rodeo — Dave Baldridge, national media director for the Professional Rodeo Cowboy Assn.; Bob Tallman, host of the *Great American Cowboy* TV show; and television personality and former radio DJ, Bob Eubanks; and "The Court Room vs. The Radio Room," featuring Larry Perry, of Perry Broadcasting, and Tellos Wells, of law firm Manitzas, Harris and Pagen.

"FM Country Radio," set for 3:00 p.m., will present Audience Analyst president Jon Coleman in a seminar that deals with the advantages and disadvantages of the trend toward music-oriented programming on FM country outlets. "Marketizing: The Key To Increased Sales Revenue," will focus on presentations by Gary Drenik, regional manager for the Radio Advertising Burea, and Susan Smith, manager of retail advertising for the Sealy Co.

The final session on the Thursday afternoon schedule pairs two concurrent seminars — "Rep Rap" and "Making Your Own Music." The first of the two focuses on the role of the national rep firm and will feature as panelists Lou Faust, Sellcom; Ken Swetz, Katz Radio; John Boden, Blair Radio; Peter Moore, Torbet Radio; Toni DuPetti, Magavern-Guild; and Bill Burton, Eastman Radio. The latter forum includes discussions with some of the leading producers currently involved in country music, including Tom Collins, Jim Ed Norman and Jimmy Bowen.

Of the three panels set for Friday, Feb. 18, the first is an 11:00 a.m. lecture on "Ratings ... The Good, the Bad, and the Reality of Dealing With Both" by Jhan Hiber of *R&R*. At 1:30 p.m., the panel topic will be "Women In Radio," a seminar first with a group assembled by moderator Janet Fort, music director fo WSM/Nashville, Other panelists include Bob Meyer, sales manager for WSM; Beverlee Bleisch, program director at KJJY-FM/Des Moines; and Joyce Campbell, sales manager for WSBM-FM/Milton, Fla.

One hour later, "Rates Today For A Better Tomorrow" will be examined, illustrating an increasing desire on the part of the OCRB to incorporate more discussions involving sales. Speaking at that session will be the Khristal Company's president and chief executive officer, Robert J. Duffy.

Agenda Delays

The remaining 10 panels had not been finalized at presstime. Among those sessions set for Friday, Feb. 19, but not finalized were the earlybird "Agribusiness" session; "Research ... For Music, Marketing and Making Money"; "AM Country Radio"; "Small Markets Billing Big Bucks"; and "Automation And The Syndicated Music Services." The Saturday, Feb. 20, panels not yet filled out included the early bird session — "So You Want to Own A Radio Station"; "The Winning Management Team"; "Engineering (In English) For Programmers"; "The Great Debate ... Tight vs. Loose Playlists"; and "Strategic Image Marketing For Your Station."

HALSEY'S NEW OFFICE *— The Jim Halsey Co. recently named Jerry Flowers as managing director of its newly established Nashville branch, initiated to augment and coordinate the Tulsa-based agency's operations out of the music capital. The company held a reception in mid-January at the Hermitage Hotel to commemorate the appointment. Pictured at the event are (l-r): Joe Talbot, board member, Country Music Assn. (CMA); Jo Walker-Meadow, executive director, CMA; Jim Halsey, president, Halsey International; Flowers; Richard Howard, vice president, Halsey; Frances Preston, Broadcast Music, Inc. (BMI); and John Hitt, Halsey.*

'Wino,' Blackwell, Robbins Feted In *MCN* Songwriter Awards Show

by Tom Roland

NASHVILLE — "I'm Gonna Hire A Wino To Decorate Our Home" was named the Song of the Year and the late Marty Robbins was feted for his lifetime contributions to country music during the third annual *Music City News* Top Country Hits Of The Year Award Show, broadcast live into Canada from the Tennessee Performing Arts Center (TPAC) and syndicated in some 65 markets in the United States for the following evening.

Dewayne Blackwell, who wrote "Wino" for David Frizzell, accepted the award after the song was placed among the 10 finalists in a *Music City News* poll of its subscribers. Each of the 10 songs that reached the finals was performed during the program, hosted by Ray Stevens and Tammy Wynette. The show claims to be the only one of its kind — a nationally syndicated, fan-voted awards program that centers on the songwriter and his material.

Prior to Blackwell's award, the evening was capped with an emotional tribute to Marty Robbins, outlining his career history and his impact on the music community, while playing some of his most noteworthy songs. The tribute included a brief performance by his son, Ronny Robbins, of "My Woman, My Woman, My Wife," which garnered Robbins his second Grammy.

Besides Blackwell's "Wino," the other finalists included: "Always On My Mind," written by Johnny Christopher, Wayne Thompson and Mark James (recorded by Willie Nelson); "Are The Good Times Really Over," Merle Haggard (Merle Haggard); "Bobbie Sue," Dan Tyler, Adele Tyler and Wood Newton (the Oak Ridge Boys); "Crying My Heart Out Over You," Carl Butler, Louise Certain, Gladys Stacey and Marijohn Wilkin (Ricky Skaggs); "Love In The First Degree," Jim Hurt and Tim DuBois (Alabama); "Mountain Music," Randy Owen (Alabama); "Nobody," Kye Fleming and Dennis Morgan (Sylvia); "Slow Hand," Michael Clark and John Bettis (Conway Twitty); and "Some Memories Just Won't Die," Bobby Springfield (Marty Robbins).

The special airing included performances — live or recorded — by co-hosts Wynette and Stevens, the Oak Ridge Boys, Conway Twitty, David Frizzell, Sylvia, Jim Hurt and Tim DuBois, Alabama, Mickey Newbury, Merle Haggard and Robbins. The program was produced by Multimedia Prods Program Prods., Inc., through the effort of producer Dick Thrall and director Steve A. Womack.

Parton Cancels Dates For Next Six Months

NASHVILLE — Following a death threat received while in Owensboro, Ky., Dolly Parton has cancelled all of her remaining concert dates through the next six months except for an engagement March 28-29 at the London Palladium, which will be taped by the Home Box Office cable television network as her first television special.

Several stops on the itinerary set for Jan. 15 or later have already been cancelled following the threats, and, after her sets in March, Parton will release her supporting musicians from their obligations and then spend the summer focusing on her film work.

Reportedly, Parton is considering several movie roles to fill the void — a role in *Supergirl*, an offshoot of the *Superman* series, and a co-starring project with Tom Selleck, although none of these projects has been finalized.

ANY VOLUNTEERS? *— Epic recording artist Charle Daniels hosted Volunteer Jam IX at Municipal Auditorium in Nashville Jan. 22, pulling another sell-out for the event, which annually presents a host of unannounced name entertainers from a variety of musical genres. Among the acts on hand for the 1983 Jam were R&B innovator James Brown, Quarterflash, Woody Herman, Larry Gatlin, former Kansas keyboard player Steve Walsh, Dr. Hook, McGuffey Lane, rockabilly great Carl Perkins, Roy Acuff, Boxcar Willie and Billy Joel's former saxophonist, Richie Cannata. The one point that sets the Vol Jam apart from most concert line-ups is the ongoing party that coincides with the show in the basement of the auditorium. Some 2,500 backstage guests took part in the event, which sold out by mail to approximately 10,000 fans the day that tickets went on sale in mid-December. To kick off the evening's festivities, Daniels was awarded his fourth gold album for his latest Epic project, "Windows." Pictured are (l-r): Daniels performing on stage; Dan Beck, director, product management, Epic/Portrait/CBS Associated labels (E/P/A), Ron Wunsch, vice president, marketing, CBS Records/Nashville; Eric Kronfeld, Daniels' lawyer; Don Dempsey, senior vice president/general manager, Epic; Daniels; Joe Casey, vice president, promotion, CBS/Nashville; Jim Kemp, product manager, Epic/Nashville; Joe Sullivan, Daniels' manager; Rich Schwan, director, national country promotion, Epic; Alex Hodges, Empire Agency; and Daniels and Brown.*

TOP 75 ALBUMS

		1/29	Weeks On Chart
1	**MOUNTAIN MUSIC** ALABAMA (RCA AHL 1-4229)	1	48
2	**ALWAYS ON MY MIND** WILLIE NELSON (Columbia FC 37951)	2	47
3	**HIGHWAYS & HEARTACHES** RICKY SKAGGS (Epic FE 37996)	3	19
4	**GOING WHERE THE LONELY GO** MERLE HAGGARD (Epic FE 38092)	4	12
5	**JUST SYLVIA** SYLVIA (RCA AHL 1-4312)	7	44
6	**HANK WILLIAMS, JR.'S GREATEST HITS** (Elektra/Curb 60193-1)	6	17
7	**WW II** WAYLON AND WILLIE (RCA AHL1-4455)	5	16
8	**RADIO ROMANCE** EDDIE RABBITT (Elektra 60160-1)	8	15
9	**THE WINNING HAND** KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG 38389)	12	11
10	**ANNIVERSARY — TEN YEARS OF HITS** GEORGE JONES (Epic KE2 38328)	10	13
11	**IT AIN'T EASY** JANIE FRICKE (Columbia FC 38214)	11	17
12	**LAST DATE** EMMYLOU HARRIS (Warner Bros. 9 23740-1)	14	13
13	**A TASTE OF YESTERDAY'S WINE** MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	13	23
14	**THE BELLAMY BROTHERS GREATEST HITS** (Warner/Curb 9 23697-1)	17	24
15	**SOMEWHERE BETWEEN RIGHT AND WRONG** EARL THOMAS CONLEY (RCA AHL 1-4348)	15	21
16	**TRUE LOVE** CRYSTAL GAYLE (Elektra 60200-1)	18	10
17	**GREATEST HITS** DOLLY PARTON (RCA AHL 1-4422)	9	18
18	**QUIET LIES** JUICE NEWTON (Capitol ST 12210)	19	37
19	**SURE FEELS LIKE LOVE** LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia FC 38135)	16	16
20	**WILD & BLUE** JOHN ANDERSON (Warner Bros. 23721-1)	21	16
21	**PONCHO & LEFTY** MERLE HAGGARD/WILLIE NELSON (Epic FE 37958)	51	2
22	**WAITIN' FOR THE SUN TO SHINE** RICKY SKAGGS (Epic FE 37193)	22	60
23	**THE BIRD** JERRY REED (RCA AHL 1-4529)	23	11
24	**INSIDE AND OUT** LEE GREENWOOD (MCA-5305)	25	41
25	**BUSTED** JOHN CONLEE (MCA 5310)	39	43
26	**WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)** WILLIE NELSON (Columbia KC2 37542)	26	62
27	**STRAIT FROM THE HEART** GEORGE STRAIT (MCA 5320)	27	32
28	**FEELS SO RIGHT** ALABAMA (RCA AHL 1-3930)	24	98
29	**MY HOME'S IN ALABAMA** ALABAMA (RCA AHL 1-3644)	29	135
30	**COME BACK TO ME** MARTY ROBBINS (Columbia FC 37995)	30	28
31	**PUT YOUR DREAMS AWAY** MICKEY GILLEY (Epic FE 38082)	31	25
32	**BIGGEST HITS** MARTY ROBBINS (Columbia FC 38309)	33	7
33	**STRONG WEAKNESS** THE BELLAMY BROTHERS (Elektra/Curb 9 60210-1)	34	7
34	**DREAM MAKER** CONWAY TWITTY (Elektra 60182-1)	32	18
35	**SOMEWHERE IN THE STARS** ROSANNE CASH (Columbia TC37570)	20	33
36	**GET CLOSER** LINDA RONSTADT (Asylum 9 60185)	36	12
37	**HONKYTONK MAN** ORIGINAL SOUNDTRACK (Warner Bros./Viva 9 23739-1)	38	4
38	**THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!** DAVID FRIZZELL (Warner/Viva 9 23688-1)	28	31
39	**OUR BEST TO YOU** FRIZZELL & WEST (Warner Bros./Viva 9 23754-1)	40	3
40	**MICHAEL MARTIN MURPHEY** (Liberty LT-51120)	44	22
41	**PERFECT STRANGER** T.G. SHEPPARD (Warner/Curb 23726-1)	41	16
42	**LOVE WILL TURN YOU AROUND** KENNY ROGERS (Liberty LO 51124)	42	30
43	**SOUNDS LIKE LOVE** JOHNNY LEE (Full Moon/Asylum 60147-1)	43	16
44	**BIG CITY** MERLE HAGGARD (Epic FE 37593)	37	66
45	**BIG AL DOWNING** BIG AL DOWNING (Team TRA-2001)	—	1
46	**KENNY ROGERS GREATEST HITS** KENNY ROGERS (Liberty LOO 1072)	49	99
47	**CONWAY'S #1 CLASSICS VOL. II** CONWAY TWITTY (Elektra 60209)	48	3
48	**GREATEST HITS** OAK RIDGE BOYS (MCA-5150)	—	1
49	**THE DAVID FRIZZELL AND SHELLY WEST ALBUM** (Warner Bros./Viva BSK 3643)	50	53
50	**MERLE HAGGARD'S GREATEST HITS** MERLE HAGGARD (MCA-5386)	58	2
51	**INSIDE** RONNIE MILSAP (RCA AHL 1-4311)	70	33
52	**16TH AVENUE** LACY J. DALTON (Columbia FC 37975)	35	28
53	**THE BEST LITTLE WHOREHOUSE IN TEXAS** ORIGINAL SOUNDTRACK (MCA-6112)	46	24
54	**THE LEGEND GOES ON** THE STATLER BROTHERS (Mercury/PolyGram SRM-4048)	54	62
55	**BEST OF BOXCAR, VOL. ONE** BOXCAR WILLIE (Main Street ST 73002)	55	12
56	**HE SET MY LIFE TO MUSIC** BARBARA MANDRELL (MCA/Songbird MCA-5330)	56	16
57	**TOO GOOD TO HURRY** CHARLY McCLAIN (Epic FE 38064)	57	16
58	**TOM JONES COUNTRY** (Mercury/PolyGram SRM-1-4062)	52	16
59	**GREATEST HITS** ANNE MURRAY (Capitol SOO-12110)	59	4
60	**THE BEST OF JERRY LEE LEWIS** (Elektra 60191-1)	60	12
61	**THE ELVIS MEDLEY** ELVIS PRESLEY (RCA AHL 1-4530)	53	7
62	**STEVE WARINER** (RCA AHL 1-4154)	62	12
63	**UNLIMITED** REBA McENTIRE (Mercury/PolyGram SRM 1-4047)	67	30
64	**GREATEST HITS** JANIE FRICKE (Columbia FC 38310)	45	12
65	**CONWAY'S #1 CLASSICS** CONWAY TWITTY (Elektra El-60115)	65	21
66	**BOBBIE SUE** OAK RIDGE BOYS (MCA-5294)	69	51
67	**THE MAN WITH THE GOLDEN THUMB** JERRY REED (RCA AHL 1-4215)	72	36
68	**LISTEN TO THE RADIO** DON WILLIAMS (MCA-5306)	68	43
69	**BIGGEST HITS** MICKEY GILLEY (Epic FE 38320)	47	7
70	**GREATEST HITS** MOE BANDY (Columbia FC 38315)	—	1
71	**THE PRESSURE IS ON** HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	61	14
72	**A LITTLE MORE RAZZ** RAZZY BAILEY (RCA AHL 1-4423)	63	8
73	**HIGH NOTES** HANK WILLIAMS, JR. (Elektra/Curb F1-60100)	64	42
74	**JUST HOOKED ON COUNTRY** ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	66	25
75	**THIS DREAM'S ON ME** GENE WATSON (MCA-5302)	71	26

CASH BOX

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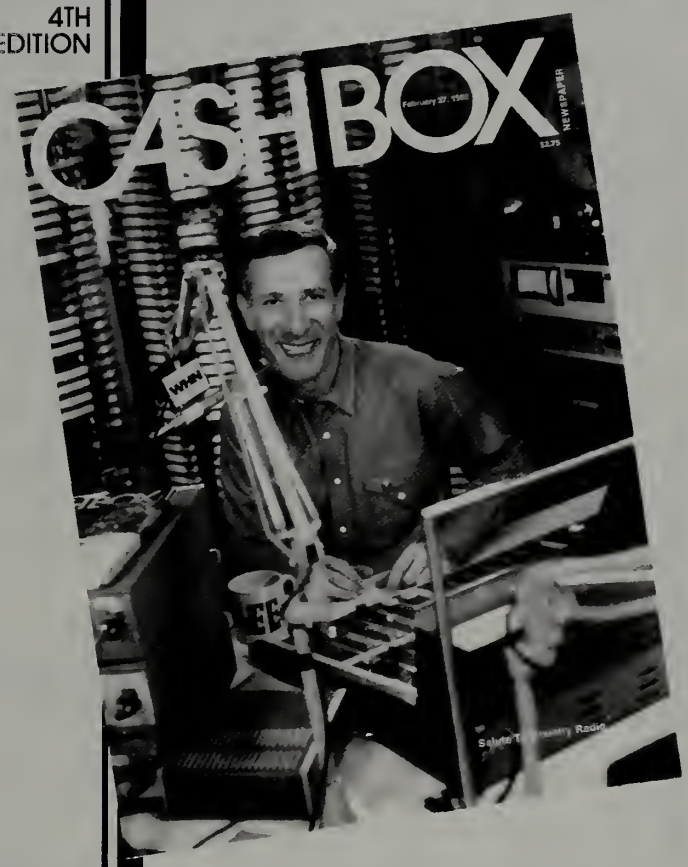
FEBRUARY 19, 1983

4TH EDITION



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TOP 100 COUNTRY SINGLES

February 5, 1983

			1/29	Weeks On Chart
1	**INSIDE**	RONNIE MILSAP (RCA PB-13362)	2	12
2	**TALK TO ME**	MICKEY GILLEY (Epic 34-03326)	1	13
3	**WHAT SHE DON'T KNOW WON'T HURT HER**	GENE WATSON (MCA-52131)	6	14
4	**THANK GOD FOR KIDS**	OAK RIDGE BOYS (MCA-52145)	4	12
5	**FAKING LOVE**	T.G. SHEPPARD and KAREN BROOKS (Wernar/Curb 7-29854)	7	12
6	**'TIL I GAIN CONTROL AGAIN**	CRYSTAL GAYLE (Elaktre 7-69893)	8	12
7	**WHY BABY WHY**	CHARLEY PRIDE (RCA PB-13397)	14	10
8	**STILL TAKING CHANCES**	MICHAEL MURPHEY (Libarty P-B-1468)	12	13
9	**IF HOLLYWOOD DON'T NEED YOU**	DON WILLIAMS (MCA-52152)	16	9
10	**LAST THING I NEEDED FIRST THING THIS MORNING**	WILLIE NELSON (Columbie 38-03385)	18	10
11	**ONLY IF THERE IS ANOTHER YOU**	MOE BANDY (Columbia 38-03309)	11	16
12	**SOMEBODY'S ALWAYS SAYING GOODBYE**	ANNE MURRAY (Capitol P-B-5183)	15	12
13	**TODAY MY WORLD SLIPPED AWAY**	VERN GOSDIN (AMI 1310)	13	16
14	**VELVET CHAINS**	GARY MORRIS (Warner Bros. 7-29853)	17	11
15	**THE ROSE**	CONWAY TWITTY (Elektra 7-69854)	22	7
16	**I WOULDN'T CHANGE YOU IF I COULD**	RICKY SKAGGS (Epic 34-03482)	23	7
17	**C.C. WATERBACK**	GEORGE JONES/MERLE HAGGARD (Epic 34-03405)	20	10
18	**EVERYTHING'S BEAUTIFUL**	DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)	21	9
19	**LIKE NOTHING EVER HAPPENED**	SYLVIA (RCA PB-13330)	5	15
20	**SHADOWS OF MY MIND**	LEON EVERETTE (RCA PB-13391)	24	11
21	**DON'T PLAN ON SLEEPING TONIGHT**	STEVE WARINER (RCA PB-13395)	25	10
22	**AIN'T NO TRICK**	LEE GREENWOOD (MCA-52150)	27	9
23	**SHINE ON**	GEORGE JONES (Epic 34-03489)	30	4
24	**HONKYTONK MAN**	MARTY ROBBINS (Warner/Viva 7-29847)	31	7
25	**WHEN YOU'RE NOT A LADY**	JIM GLASER (Noble Vision NV-101)	29	12
$	**SWINGIN'**	JOHN ANDERSON (Warner Bros. 7-29788)	35	3
$	**WHEN I'M AWAY FROM YHOU**	THE BELLAMY BROTHERS (Elaktre/Curb 7-69850)	37	4
28	**A GOOD NIGHT'S LOVE**	TAMMY WYNETTE (Epic 34-03384)	32	9
29	**POOR BOY**	RAZZY BAILEY (RCA PB-13383)	33	10
30	**FEELS RIGHT**	TANYA TUCKER (Ariste AS 0677)	36	12
31	**(LOST HIS LOVE) ON OUR LAST DATE**	EMMYLOU HARRIS (Warner Bros. 7-29898)	3	17
32	**HANGIN' AROUND**	THE WHITES (Elektre 7-69855)	38	7
$	**I HAVE LOVED YOU, GIRL**	EARL THOMAS CONLEY (RCA PB-13414)	43	4
34	**SAN ANTONIO NIGHTS**	EDDY RAVEN (Elektre 7-69929)	34	14
35	**I CAN'T GET OVER YOU**	BANDANA (Wernar Bros. 7-29831)	42	9
✎	**REASONS TO QUIT**	MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)	47	4
37	**THERE'S NO SUBSTITUTE FOR YOU**	YOUNGER BROTHERS (MCA-52148)	44	10
38	**GONNA DO HUNTIN' TONIGHT**	HANK WILLIAMS, JR. (Elaktre/Curb 7-69846)	45	2
✎	**WE'VE GOT TONIGHT**	KENNY ROGERS & SHEENA EASTON (Libarty P-B-1492)	50	2
40	**WITH YOU**	CHARLY McCLAIN (Epic 34-03309)	9	16
41	**BORN TO LOVE ME**	RAY CHARLES (Columbie 38-03429)	48	7
✎	**YOU DON'T KNOW LOVE**	JANIE FRICKE (Columbie 38-03498)	54	4
43	**MY FIRST TASTE OF TEXAS**	ED BRUCE (MCA 52156)	52	3
44	**THE FOOL IN ME**	SONNY JAMES AND SILVER (Dimension DS 1040)	51	7
45	**THE JIM REEVES MEDLEY**	JIM REEVES (RCA PB-13410)	49	5
46	**HARD CANDY CHRISTMAS**	DOLLY PARTON (RCA PB-13361)	10	14
47	**ROMANCE**	LOUISE MANDRELL (RCA PB-13373)	19	14
48	**MY FINGERS DO THE TALKIN'**	JERRY LEE LEWIS (MCA-52151)	56	8
49	**I WISH I WAS IN NASHVILLE**	MEL McDANIEL (Capitol P-B-5169)	26	14
50	**NEVER ENDING SONG OF LOVE**	THE OSMOND BROTHERS (Elektre 7-69883)	55	7
51	**I LOVE HOW YOU LOVE ME**	GLEN CAMPBELL (Atlantic America 7-99930)	59	4
52	**DOWN ON THE CORNER**	JERRY REED (RCA PB-13422)	62	2
53	**GOING WHERE THE LONELY GO**	MERLE HAGGARD (Epic 34-03315)	28	16
$	**SHAME ON THE MOON**	BOB SEGER & THE SILVER BULLET BAND (Capitol PB-5187)	67	3
55	**RAININ' DOWN IN NASHVILLE**	TOM CARLILE (Door Knob DK82-191)	60	4
56	**SOUNDS LIKE LOVE**	JOHNNY LEE (Elaktre/Asylum 7-69848)	—	1
57	**YOU COULD'VE HEARD A HEART BREAK**	RODNEY LAY (Churchill CR 94012)	61	5
58	**THE LIGHT OF MY LIFE**	TOMMY ST. JOHN (RCA PB-13405)	63	5
59	**ALMOST CALLED HER BABY BY MISTAKE**	LARRY GATLIN & THE GATLIN BROTHERS (Columbia 38-03517)	77	2
✎	**YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**	REBA McENTIRE (Marcury/PolyGram 810 338-7)	80	2
61	**BREAKIN' IT**	LORETTA LYNN (MCA 52158)	72	3
62	**EASIER**	SANDY CROFT (Angalsong ASB 1821)	66	8
63	**PERSONALLY**	RONNIE McDOWELL (Epic 34-03526)	78	2
64	**MARINA DEL REY**	GEORGE STRAIT (MCA-52120)	39	18
65	**THOSE WERE THE DAYS**	GARY STEWART & DEAN DILLON (RCA PB-13401)	71	4
66	**BABY I'M GONE**	TERRI GIBBS (MCA-52134)	40	13
67	**DALLAS**	BAMA BAND (Oasis BB-1)	70	8
68	**RAINBOWS AND BUTTERFLIES**	BILLY SWAN (Epic 34-03505)	79	2
69	**SUNNYSIDE OF THE MOUNTAIN**	DAVID HOUSTON (Black Rose 8274)	69	10
70	**HOMEMADE LOVE**	RONNIE RENO (EMH-1110)	75	8
71	**IF THAT'S WHAT YOU'RE THINKING**	KAREN BROOKS (Warnar Bros. 7-29789)	89	2
72	**I DON'T REMEMBER LOVING YOU**	JOHN CONLEE (MCA-52116)	41	19
73	**SO EASY TO LOVE**	THE WRIGHT BROTHERS (Wernar Bros. 7-29839)	73	5
74	**ONE FIDDLE, TWO FIDDLE**	RAY PRICE (Warnar Bros. 7-29830)	84	2
75	**PLEASE SURRENDER**	DAVID FRIZZELL & SHELLY WEST (Warnar/Viva 7-29850)	46	11
76	**SOMEWHERE IN TEXAS**	RAY PRICE (Dimansion DS 1038)	53	10
77	**WHEREVER YOU ARE**	THRASHER BROTHERS (MCA-52153)	82	4
78	**LYING HERE LYING**	MAC DAVIS (Cesablanca/PolyGram NB 2362)	57	8
79	**THE BALLAD OF E.T.**	WES ST. JON (Star-Kay 8851)	88	3
80	**I KNOW WHAT IT MEANS TO BE LONELY**	BOBBY BRIDGES (Roxy 3011)	83	5
81	**IF IT TAKES ALL NIGHT LONG**	DOTTIE WEST (Libarty P-B-1490)	58	8
82	**HEART OF THE NIGHT**	JUICE NEWTON (Capitol B-5192)	64	9
83	**TELL ME A WARM LIE**	BARBARA ANN (Stargam SG2150)	—	1
84	**WEEKEND RENDEZVOUS**	CONI CAUSEY (Deep South A.G. 717)	—	1
85	**THERE'S STILL A LOT OF LOVE IN SAN ANTONE**	CONNIE HANSON & FRIEND (Soundwevas NSD/SW 4892)	91	2
86	**SHE WALKS IN HIS SLEEP**	CAPITAL CITY BOYS (Compass C050)	94	2
87	**THE NAME OF THE GAME IS CHEATING**	CHARLIE ROSS (Town House P-B-1083)	87	3
88	**TAKE A RIDE ON A RIVERBOAT**	CEDAR CREEK (Moon Shina MS-3008)	88	3
89	**TAKE IT ALL**	RICH LANDERS (AMI 1311AA)	93	2
90	**SHE FEELS LIKE A NEW MAN TONIGHT**	CLIFFORD RUSSELL (Sugertraa ST 0509)	92	2
91	**HOW LONG WILL IT TAKE**	TENNESSEE EXPRESS (RCA PB-13423)	—	1
92	**WHAT'S SHE DOING TO MY MIND**	JOHNNY BAILEY (Soundwevas NSD/SW4895)	—	1
93	**LOST MY BABY BLUES**	DAVID FRIZZELL (Warner/Viva 7-29901)	65	18
94	**HAVE YOU HEARD**	RICK AND JANIS CARNES (Elaktra 7-89928)	88	5
95	**YOUR EYES DON'T LIE TO ME**	O'ROARK BROTHERS (Comstock COM 1699)	74	5
96	**CAN'T EVEN GET THE BLUES**	REBA McENTIRE (Marcury/PolyGrem 76180)	78	19
97	**MAKING A LIVING'S BEEN KILLING ME**	McGUFFEY LANE (Atlantic 7-99959)	81	13
98	**LAID OFF**	BILL ANDERSON (Southarn Tracka ST 1011)	85	7
99	**A CHILD OF THE FIFTIES**	STATLER BROTHERS (Marcury/PolyGram 76184)	90	18
100	**SHE'S OUT BREAKIN' HER OLD HABIT**	RAY PIERCE (Tramlina RP 109)	95	4

ALPHABETICAL TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Child Of (Amarican Cowboy — BMI) 99
A Good Night's Love (Housa of Gold — BMI) 28
Ain't No Trick (House of Gold — BMI) 22
Almost Called Her Baby (Larry Gatlin — BMI) 59
Baby I'm Gone (Chamblin — ASCAP) 66
Born To Love Me (Music City — ASCAP) 41
Breakin' It (Music City, Inc. — BMI) 61
C.C. Waterback (Shade Tree — BMI) 17
Can't Even Get (Coal Miners/Elektra/Asylum—BMI) 96
Dallas (Unart/Mighty Mississippi/Spoonfed — BMI) 67
Don't Plan On (Arista/Gloria's Songs — ASCAP) ..21
Down On The Corner (Jondora — BMI) 52
Easier (Sawgrass/Duck Songs — BMI) 62
Everything's Beautiful (Combine — BMI) 18
Faking Love (Tree — BMI) 5
Feels Right (DebDave/Briar Patch — BMI) 30
Going Where (Shade Trea — BMI) 53
Gonna Go Huntin' (Bocephus — BMI) 38
Hangin' Around (Refuge — ASCAP/Elaktra/ Asylum — BMI) 32
Hard Candy Christmas (Daniel/Shukat/MCA — ASCAP) 46
Have You Heard (Elecktra/Asylum — BMI/Refuge/ CrossKeys/Trea Group — ASCAP) 94
Heart Of The Night (Warnar-Tamerlana/Flying Dutchman/Sweet Harmony — BMI/ASCAP) 82
Homemade Love (Shady Dall — BMI) 70
Honkeytonk Man (Peso/Wallet — BMI) 24
How Long Will It Take (Hall-Clement c/o The Welk Music Group — BMI) 91
I Can't Get (New Albany—BMI/Hoosier—ASCAP) .35
I Don't Remember (Tree — BMI) 72
I Have Loved (Blue Moon — ASCAP) 33
I Know What (Dream City — BMI) 80
I Love How (Screen Gems-EMI — BMI) 51
I Wish I Was (Vogua c/o Welk — BMI) 49
I Wouldn't Change (Peer Int'l — BMI) 16
If Hollywood Don't (Hall-Clement c/o Welk — BMI) 9
If It Takes All Night (Arista/Dann Rogars — ASCAP/BMI) 81
If That's What (Gee Sharp — BMI) 71
Inside (Lodge Hall — ASCAP) 1
Laid Off (Atallion/Lowery — BMI) 98
Last Thing I Needed (Nunn — BMI) 10
Like Nothing Ever (Tome Collins — BMI) 19
Lost His Love (Acuff-Rose — BMI) 31
Lost My Baby Blues (Ben Peters — BMI) 93
Lying Here Lying (Rick Hall—ASCAP/Fame—BMI) 78
Making A Living's (Cadarwood/JenSing — BMI) ..97
Marina Del Rey (Hall-Clement c/o Welk/Golden Opportunity — BMI/SESAC) 64
My Fingers Do The Talkin' (First Ledy Songs—BMI) 48
My First Taste Of Texas (Tree/Newkeys/Sugarplum — BMI) 43
Never Ending song (Unart — BMI) 50
One Fiddle, Two Fiddle (Peso/Wallet — BMI) 74
Only If There (Baray — BMI) 11
Personally (Tree/Five Of A Kind/Tree Group — BMI) 63
Please Surrender (Peso/Wallet — BMI) 75
Poor Boy (Irving/Down 'N Dixie/Simonton/ Fifty Grand — BMI) 29
Rainbows And Butterflies (Music City — ASCAP) ..68
Rainin' Down (Opa-Lock — ASCAP) 55
Reasons To Quit (Shade Trea — BMI) 36
Romance (Maadowgreen — ASCAP/Trea — BMI) .47
San Antonio Nights (Milena — ASCAP) 34
Shadows Of My Mind (Hermitage — BMI) 24
Shame On The Moon (Coolwall/Granita — ASCAP) 54
She Feels Like A New Man Tonight (Housa Of Gold — BMI) 90
She Walks In His Sleep (Play/ATV — BMI) 88
She's Out Breaking (Baray — BMI) 100
Shine On (Southarn Nights — ASCAP) 23
So Easy To Love (Warner-Tamerlena — BMI/ Diamond Mine/Colgems EMI — ASCAP) 73
Somebody's Always Saying (Hall-Clamant c/o Welk — BMI) 12
Somewhere In Texas (Almaria — BMI) 78
Sounds Like Love (Chappell/Bibo c/o Tha Walk Music Group — ASCAP) 56
Still Taking Chances (Timbarwolf — BMI) 8
Sunnyside Of The Mountain (Straets of Gold — ASCAP) 69
Swingin' (Anderson/Dalmora — BMI) 26
Take A Ride (Scraan Gams/EMI — BMI) 88
Take it All (Escrow/plum Creek — BMI) 89
Talk To Me (Jay & Cee — BMI) 2
Tell Me A Warm Lie (Coal Miners — BMI) 83
Thank God For Kids (Milene — ASCAP) 4
The Ballad Of E.T. (Star-Keys/Red's Black Gold — ASCAP) 79
The Fool (Leads-MCA/Patchwork/Chappell/ Sailmaker — ASCAP) 44
The Jim Reevas (Various — ASCAP/BMI) 45
The Light Of (Bill Hayas — ASCAP) 58
The Nama Of The Gama (Housa of Gold — BMI) ..87
The Rose (Warner-Tamerlana — BMI) 15
There's No Substitute (Collins Court/Famous — ASCAP) 37
There's Still A Lot (Unichappell — BMI) 85
Those Were The Days (Trae/Forrast Hills — BMI) .85
'Til I Gain Control (Jolly Cheeks — BMI) 8
Today My World (Vogua c/o walk/ Gary S. Paxton — BMI) 13
Velvet Chains (Cross Kays — ASCAP) 14
Weekend Rendazvous (Fricout/Draam Daalars — ASCAP) 84
We've Got Tonight (Gaar — ASCAP) 39
What She Don't (Booth & Watson/Crosstimbars/ Blue Creek — BMI) 3
What's She Doing (Pen Line — BMI) 92
Whan I'm Away (Rara Blua — ASCAP) 27
When You're Not (Colgems — EMI/Tiny Tiger — ASCAP) 25
Wherever You Are (Hall-Clemant c/o Welk — BMI) 77
With You (Onhisown — BMI/Arlen/Ron Mulr — ASCAP) 40
Why Baby Why (Fort Knox — BMI) 7
You Could've Heard (Songmakar — ASCAP) 57
You Don't (Housa Of Gold/Don King — BMI/King's X — ASCAP) 42
Your Eyes Don't (Rocky Ball — BMI) 95
You're The First (Maplehill/Hall-Clamant/Vogua c/o Welk — BMI) 60

✎ = Exceptionally heavy radio activity this week

$ = Exceptionally heavy sales activity this week

THE COUNTRY MIKE

GREENWOOD/ROGERS CHALLENGE — **Bobby Mackey, WSAI**/Cincinnati and MCA Records are inviting listeners to take the "**Lee Greenwood** Challenge." Participants will be asked to listen to "A Love Song" by **Kenny Rogers** and also to Greenwood's version of the same song (which he also wrote), and pick their personal favorite. The contest began Jan. 24, and everyone who takes the challenge receives one dollar off the purchase of Greenwood's "Inside And Out" album and an "I Took The Lee Greenwood Challenge" button. Contestants will also be registered to win two Walkman cassette players to be given away by MCA Records. The drawing will be held Feb. 5 during an in-store promotion, and the first 50 contestants can purchase two-for-one tickets to see Greenwood live at Bobby Mackey's Feb. 6.

'SOMEWHERE IN TEXAS' — *In support of his "Somewhere In Texas" single, Dimension recording artist Ray Price recently stopped by the studios of KPLX-FM/Dallas with Federation of International Country Air Personalities (FICAP) Hall-of-Famer Bill Mack. Pictured are (l-r): Mack; Cathy Martindale, KPLX; and Price.*

***COUNTRY ROAD* PREMIERS** — Newly syndicated **Lee Arnold** *On A Country Road* (**Cash Box**, Jan. 22) premiered the weekend of Jan. 15-16 on 175 stations nationwide. **John Rivers**, morning air personality at **KLVU**/Dallas, has been named producer of the program by Broadcast International, the radio production arm of the Osmond Entertainment Centre, which produces the program for Mutual. Rivers is currently the host/producer of *Powerline*, a syndicated weekly program, and has worked both on and off the air at **KNUS**/Dallas, KLVU and **KFJZ**/Fort Worth. A native of Mississippi, his career began at **WEXE**/Stark, where he was a disc jockey.

SNO-BALL BENEFIT — WHK/Cleveland sponsored its second annual Sno-Ball Tournament Jan. 22-23. The annual event was to benefit the March Of Dimes and took place on softball fields throughout Cuyahoga County. Over 150 area residents registered to play in the tournament, a double elimination, slow-pitch event. The championship game was held at Brookside Field, Sunday, Jan. 23. **Gary Dee**, WHK, headed up the tournament as celebrity chairman. Fagan's Bar served as "Tournament Headquarters," where a "Bracketing Party" was held prior to the actual tournament. **Wayne Garland**, former Cleveland Indians pitcher and current pitching coach for the Milwaukee Brewers, and Dee acted as hosts and also crowned the Sno-Ball Queen for 1983.

NEW FORMAT — Country station **WAIM**/Anderson has made a major change in format, adopting a Solid Gold Adult Contemporary sound. The change was made by station manager **Bob Nations** and was effective Jan. 24.

STATION CHANGES — **Roy Coffman** has been appointed operations director for **KYNN-AM&FM**/Omaha. Coffman previously served as KYNN's program director and has 18 years experience in the field of programming and management . . . **Maysie Stewart** has been named national sales manager for **WPKX-FM** and **WRMR-AM**/Washington, D.C. Stewart has been with KIX 106-FM since September 1982 as an account executive. In July of 1982, she was promoted to sales manager for WRMR-AM. Stewart has 15 years of broadcast experience, as she has worked for **WMAL**/Washington, D. C. and **KIRO**/Seattle . . . **Amy Kauffman** has been named account executive on the WPKX sales staff. Kauffman replaces **Patricia Nolan**, who is leaving to become media director at Earle Palmer Brown, one of Washington's largest advertising agencies . . . **KXLR**/Little Rock has a new station lineup for 1983. Program/music director **Jeff Davies** welcomes **Barbara Ward** as his partner on the 6:00-10:00 a.m. morning show. Ward was formerly at **KARN**/Little Rock where she was a talk show hostess. **Sonny Victory** remains for his fourth year as the midday staple from 10:00 a.m. to 3:00 p.m. **Michael York** entertains during the afternoon drive from 3:00 to 7:00 p.m. York also serves as promotion director. **Steve Edwards** is the newest member of the lineup, filling in the 7:00 p.m.-midnight slot. Edwards is also in charge of sports programming.

FAITHFUL FANS LINE UP — **KXXY-FM**/Oklahoma City held an autograph party for vocal duo **David Frizzell & Shelly West** at a local department store. An estimated 800 to 1,000 fans stood in line to greet the artists and get their autographs. The two were in town performing at the Rod and Custom Show. **juanita butler**

PROGRAMMERS PICKS

Jay Richards	**WPTR**/Albany	**The Rose** — Conway Twitty — Elektra
Bob Cole	**WPKX-FM**/Alexandria	**Born To Love Me** — Ray Charles — Columbia
Jim Stricklan	**KBRQ**/Denver	**It Takes Love** — Big Al Downing — Team
Walt Barcus	**WDSD**/Dover	**Sounds Like Love** — Johnny Lee — Warner Bros.
Tim Williams	**KOKE-FM**/Austin	**We've Got Tonight** — Kenny Rogers & Sheena Easton — Liberty
Henry Jay	**WGTO**/Cypress Gardens	**You're The First Time I've Thought About Leaving** — Reba McEntire — Mercury/PolyGram
Marvin Paul	**KNAL**/Victoria	**Sounds Like Love** — Johnny Lee — Warner Bros.
Rick Turner	**KFKF**/Kansas City	**When I'm Away From You** — The Bellamy Brothers — Warner/Curb
Bill Berg	**WWVA**/Wheeling	**We've Got Tonight** — Kenny Rogers & Sheena Easton — Liberty

MOST ADDED COUNTRY SINGLES

1. **SOUNDS LIKE LOVE — JOHNNY LEE — ELEKTRA/ASYLUM** — 40 ADDS
2. **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING — REBA McENTIRE — MERCURY/POLYGRAM** — 31 ADDS
3. **DOWN ON THE CORNER — JERRY REED — RCA** — 24 ADDS
4. **WE'VE GOT TONIGHT — KENNY ROGERS & SHEENA EASTON — LIBERTY** — 21 ADDS
5. **ALMOST CALLED HER BABY BY MISTAKE — LARRY GATLIN and the GATLIN BROTHERS BAND — COLUMBIA** — 20 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **WHEN I'M AWAY FROM YOU — THE BELLAMY BROTHERS — ELEKTRA/CURB** — 63 REPORTS
2. **THE ROSE — CONWAY TWITTY — ELEKTRA** — 62 REPORTS
3. **SHINE ON — GEORGE JONES — EPIC** — 61 REPORTS
4. **I WOULDN'T CHANGE YOU IF I COULD — RICKY SKAGGS — EPIC** — 57 REPORTS
5. **YOU DON'T KNOW LOVE — JANIE FRICKE — COLUMBIA** — 52 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

ALABAMA (RCA PB-13446)
Dixieland Delight (3:39) (Sister John, Inc. — BMI) (R. Rogers) (Producers: H. Shedd, Alabama)

The boys from Ft. Payne have tightened up their act even further, using their trademark harmonies and favored tempo change (i.e. "Mountain Music," "Tennessee River"), while adding new twists to an already distinctive style. They seem to have added a touch of Gatlin to their combined voices, and a scorching a capella chorus brings it all home in a flying finale. The cut is the first single from their forthcoming LP, "The Closer You Get," and has an outside shot at crossover status.

GEORGE STRAIT (MCA-52162)
Amarillo By Morning (2:52) (Cotillion Music, Inc./Terry Stafford Music — BMI) (T. Stafford, P. Fraser) (Producer: B. Mevis)

Producer Blake Mevis has commendably transformed Strait from a western bar singer to a poised and penetrating crooner without sacrificing the Texan fiddle sensibilities that are so much a part of his heritage. "Amarillo" builds from its gentle melodic base into a commanding yet austere setting for Strait's husky vocal work, closing with a stark fiddle passage provided by Statesider Rob Hajacos.

FEATURE PICKS

JOE STAMPLEY (Epic 34-03558)
Finding You (3:36) (Baray Music, Inc./Brandwood Music, Inc. — BMI) (J. Dickens, A.R. Fleetwood) (Producer: R. Baker)
CHARLIE McCOY & LANEY HICKS (Monument WS4 03518)
The State Of Our Union (2:56) (Cross Keys Publ. Co. Inc./Tree Troup — ASCAP/Blue Lake Music — BMI) C. Hardy, J. Rushing) (Producer: C. McCoy)

NEW AND DEVELOPING

GARY WOLF (Columbia 38-03493)
Livin' On Memories (2:51) (Galleon Music, Inc. — ASCAP) (J. Chambers, L Jenkins) (Producer: J. Chambers)

Wolf sounds at times like Con Hunley in this rendition of a dying ember kept alive by habit. With a tinkling — almost bell-like — introduction, the string-laden production weaves a well-planned contrast to Wolf's deep-throated fabric, embroidering the plaintive lyrical quality with an effective air of remorse.

ALBUM REVIEWS

WISH YOU WERE HERE TONIGHT — Ray Charles — Columbia FC 38293 — Producer: Ray Charles — List: None — Bar Coded

In his return to the genre, Charles delivers an LP oozing with solid country textures such as a predominant steel guitar and fiddle. Occasional R&B horn inflections make their way into the platter, but their entry is kept to a minimum while maximum use is made of Charles' gritty, emotional approach and earthy stylings. He swaggers through the entire set with one of the most emotionally captivating collections to emerge from Nashville in some time.

I STILL LOVE YOU IN THE SAME OL' WAY — Moe Bandy — Columbia FC 38199 — Producer: Ray Baker — List: None — Bar Coded

Predictably, Bandy remains true to the persuasive honky tonk sounds that brought him into national prominence. While the melodies are often quite unadventurous, the lyrics and soothing backbeat are the focal point here, and Bandy intertwines interesting images of cheatin', football, Texas and furniture with a number of cleverly written pieces.

COUNTRY COLUMN

HAGGARD HAS RECORD BINGE — In one of the most memorable promotional stunts in recent times, **Merle Haggard** set a world's record at Billy Bob's Texas Jan. 19 when he sprang for 5,095 C.C. Waterbacks, a Canadian Club Whiskey with a water chaser. The drink is the title of his current single release with **George Jones**, and Haggard reportedly bought the rounds to celebrate the record's success, shattering the previous world record (according to the *Guiness Book)* of 1,501 drinks purchased by **Paul Dear** in Atlanta last year. Haggard's new mark will appear in the 1984 edition of the book. Jones and Haggard played at Winston-Salem's Memorial Coliseum Jan. 13 is what was supposed to be their first appearance together in the '83 spring tour before 9,000 concertgoers. Unfortunately, although they appeared on the same stage, it was as separate artists and the hoped-for duet performances never surfaced. During the evening, however, Jones introduced 88-year-old **Sarah Brim**, a cancer victim, to the audience and dedicated his current "Shine On" single to her. Currently, Haggard is gearing up for the third annual Merle Haggard Bass Tournament, scheduled for March 9-12 at his Lake Shasta Resort (for those interested in that sort of thing, the resort is referred to in a line in his 1981 single, "My Favorite Memory") in Redding, Calif. The Stranger and **Jim Gervasi**, president of Gervasi Records, are expecting some 200 fishermen to enter the event at $220 per person, but total prizes for the tourney are valued at well over $20,000, including a bass fishing boat. Talent for the affair includes Haggard, **Leona Williams, Mel McDaniel** and Gervasi's **Wyvon Alexander**. Incidentally, Alexander's latest single, "Good Lovin Bad," shipped Jan. 28.

STROH'S SETS A TWO-PACK — Hank Williams, Jr. and **Jerry Lee Lewis** will hook up for one show at the Cincinnati Gardens Feb. 12 in the "Cincinnati Country Stroh Down." Promoted by **Rich Mischell** of Full House Entertainment, the concert marks the first Cincinnati appearance by Bocephus in several years. (The Killer plays the Ohio venue quite often.)

***MANDRELLS CLOSEUP** — The Mandrell sisters — Barbara, Louise and Irlene — recently got together backstage after Barbara's appearance at the MGM in Las Vegas. Barbara has been working of late on her upcoming MCA album, while Louise's "Closeup" mini-LP shipped in late January. Pictured are (l-r): Irlene, Barbara and Louise Mandrell.*

OUTLAW GETS TOP BILLING — RCA recording artist **Waylon Jennings** is the latest artist to join Top Billing International, following **Billy "Crash" Craddock** and **Jerry Reed** into the stable at the booking agency. The agreement covers the entire road show, including **Jessi Colter, Sonny Curtis** and the **Crickets**, and Jennings is a strong addition that further enhances the rebuilding effort taking place at Top Billing. The firm's president, **Tandy Rice**, apparently knows a little more than just the music business; he has accepted an invitation to serve as one of the judges for this year's Miss America pageant in Atlantic City.

MILSAP, HARRIS TO CO-HOST KIDNEY-THON — The National Kidney Foundation (NKF) is firming up plans for its third annual *Country Music Festival*, a two-day show featuring 20 hours of entertainment from country performers originating in both Nashville and Los Angeles. **Ronnie Milsap** will host the segments from Nashville with co-host **Jerry Clower**, while **Emmylou Harris** will be joined in L.A. by *Real People* host Skip Stephenson. Scheduled for April 23-24, the program will feature a 12-hour pre-taped show the first day, including a countdown of the "Country Music Favorite 100," an all-time listing compiled from fan ballots. The second day of programming involves an eight-hour live show that will air on country stations across the nation.

CHARLES SHOOTS NEW VIDEO — Ray Charles was in Nashville Jan. 24 to work on some video promotional materials in support of his current "Wish You Were Here Tonight" LP, while his "Born To Love Me" single is being re-serviced to all radio formats because of the interest generated by his reappearance on the national music scene. Interestingly, the only million-selling album Charles ever had (he's also accumulated seven singles that reached that mark) was his "Modern Sounds In Country-And-Western Music" release in 1962. Of the singles, a number have been covered by country performers in recent years, including "Georgia On My Mind" (**Willie Nelson**), "Busted" (**John Conlee**) and "You Don't Know Me" (**Mickey Gilley**).

FAMOUS SUB-PUBS — The Famous Music Corp. has acquired the international administration rights to all **Alabama** songs worldwide, excluding the United States, the United Kingdom, Ireland and Canada. Working in conjunction with Gee Bee Music (which controls administration in those four territories), the sub-publisher is organizing a worldwide promotional tour for the four-man unit upon completion of their current U.S. tour.

LOOK WHO'S A PEPPER — Larry Gatlin and the Gatlin Brothers Band recently completed 30- and 60-second national radio spots for Dr. Pepper. The Gatlins were the only country act chosen to represent the soft drink in the new campaign, which began in January.

WHEN YOU'RE NOT A SINGER — Jim Glaser, whose Noble Vision recording, "When You're Not A Lady," is positioned at #25 bullet on the **Cash Box** country singles chart this week, was spotted at the *Music City News* post awards show party (see story on first country news page) taking pictures with a camera. Apparently, Glaser is a photography buff and works as a freelance photographer on occasion. He'll be recording this week with producer **Don Tolle** in Nashville, and four cuts toward an impending solo album are already in the can, including a follow-up to the current release.

A FAMILIAR FACE — Epic recording artist **Charly McClain** has wisely augmented her singing career with television appearances, garnering heavy exposure through the medium in January. For some time, she's been seen nationally on commercials for Luck's Country Soups, but she appeared as a presenter on the *American Music Awards* Jan. 17 and guested on the *Merv Griffin* talk show Jan. 25. Two days prior, she also appeared with **Erik Estrada** on the *CHiPs* series; she had debuted as an actress in 1982 with a role in *Hart To Hart*.

RUSSELL GOES HOME — Sugartree's **Clifford Russell**, who was born in Knoxville, has returned to his home in a manner of speaking, as the country artist is playing the leader of the house band at the newly-reopened Jagger's in tourist-laden Gatlinburg. His first album for the label was tagged for a January release.

tom roland

TOP 15 ALBUMS

Spiritual

		1/29	Weeks On Chart
1	**PRECIOUS LORD** AL GREEN (HI/Myrrh MSB-6702) Title Cut	1	26
2	**UNCLOUDY DAY** MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	2	19
3	**BROTHER TO BROTHER** WILLIAMS BROTHERS (Myrrh MSB 6717) "Call Him Up"	3	28
4	**WHEN ALL GOD'S CHILDREN GET TOGETHER** REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5	60
5	**LORD, YOU KEEP ON PROVING YOURSELF TO ME** FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	6	39
6	**EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA VOL. II** (Myrrh MSB 6700) "I Know A Man"	7	19
7	**YOU BROUGHT THE SUNSHINE** THE CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	4	13
8	**A TOUCH OF CLASS** JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	8	40
9	**REQUEST LINE** MIGHTY CLOUDS OF JOY (Myrrh MSB 6712) "Mighty Clouds Of Joy"	9	15
10	**IT'S GONNA RAIN** MILTON BRUNSON (Myrrh MSB 6695) Title Cut	10	39
11	**THE JOY OF THE LORD IS MY STRENGTH** DOUGLAS MILLER AND THE TRUE WAY CHOIR (Gospearl Records PL-16008) Unavailable At Press Time	11	3
12	**LORD MAKE ME OVER** THE BENNY CUMMINGS SINGERS (New Birth Records NEW-7057) "Hold Out"	12	3
13	**SINCERELY** THE CLARK SISTERS (New Birth Records NEW-7058) Unavailable At Press Time	—	1
14	**MIGHTY CLOUDS ALIVE** MIGHTY CLOUDS OF JOY (Myrrh MSB-6687) Unavailable At Press Time	14	2
15	**THE RICHARD SMALLWOOD SINGERS** (Onyx/Benson R3803) "I Love The Lord"	15	20

Inspirational

		1/29	Weeks On Chart
1	**AGE TO AGE** AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	1	38
2	**STAND BY THE POWER** IMPERIALS (Dayspring DST-4100) Unavailable At Press Time	2	13
3	**LIFT UP THE LORD** SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	4	23
4	**AMAZING GRACE** B.J. THOMAS (Myrrh 6675) Title Cut	5	76
5	**THE VERY BEST OF THE IMPERIALS** (Dayspring SST 4025) "Same Old Fashioned Way"	6	56
6	**MIRACLES** B.J. THOMAS (Myrrh 6705) Unavailable At Press Time	3	60
7	**SPIRIT WINGS** JONI EARECKSON (Word WSB-8878) Unavailable At Press Time	9	4
8	**I SAW THE LORD** DALLAS HOLM (Greentree R3723) Title Cut	7	60
9	**PEACE IN THE VALLEY** B.J. THOMAS (Myrrh MSB-6710) Unavailable At Press Time	12	3
10	**JONI'S SONG** JONI EARECKSON (Word WSB 8856) Title Cut	8	40
11	**THE LIVE CONCERT** DON FRANCISCO (Newpax NP 33128) Unavailable At Press Time	14	2
12	**PRIORITY** IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	11	40
13	**MORE POWER TO YA** PETRA (Star Song SSR0045) Unavailable At Press Time	13	3
14	**UNFAILING LOVE** EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	10	90
15	**AMY GRANT IN CONCERT VOL. II** (Myrrh MSB 6677) "I'm Gonna Fly"	15	61

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

***PRIORITY STARTS OUT '83 WITH SALES CONFERENCE** — Priority Records recently held a First Quarter Sales Conference to coordinate plans for the ensuing year and unite the sales force into a cohesive unit. Pictured in the **front row** are (l-r): Jimmy Bloss, Len Marinello, Tommy Daniels, telephone sales manager Jeff Law and Carl Bradley. In the **back row** are (l-r): sales director Steve Bock, Jim Howland, Rusty Matz, Mark Schmitt, Bob Gurich and Rob Windoffer.*

TOP 75 ALBUMS

		1/29	Weeks On Chart
1	**THRILLER** MICHAEL JACKSON (Epic QE 38112)	1	7
2	**MIDNIGHT LOVE** MARVIN GAYE (Columbia FC 38197)	2	12
3	**LIONEL RICHIE** (Motown 6007ML)	4	17
4	**FOREVER, FOR ALWAYS, FOR LOVE** LUTHER VANDROSS (Epic FE 38235)	3	17
5	**1999** PRINCE (Warner Bros. 9 23720-1F)	5	12
6	**CHAKA KHAN** (Warner Bros. 9 23729-1)	7	9
7	**JANET JACKSON** (A&M SP-6-4907)	6	15
8	**GET LOOSE** EVELYN KING (RCA AFL 1-4337)	8	22
9	**PROPOSITIONS** THE BAR-KAYS (Mercury/PolyGram SRM-1-4065)	9	13
10	**DON'T PLAY WITH FIRE** PEABO BRYSON (Capitol ST-12241)	10	10
11	**THE BEST IS YET TO COME** GROVER WASHINGTON, JR. (Elektra 9 60215-1)	11	9
12	**GREATEST HITS** RAY PARKER, JR. (Arista AL 9612)	13	8
13	**ALL THIS LOVE** DeBARGE (Motown 6012G)	22	15
14	**THE OTHER SIDE OF THE RAINBOW** MELBA MOORE (Capitol ST 12243)	16	15
15	**WHAT TIME IS IT?** THE TIME (Warner Bros. 9 23701-1)	12	21
16	**TYRONE DAVIS** (Highrise HR 103)	20	7
17	**COMPUTER GAMES** GEORGE CLINTON (Capitol ST-12246)	19	10
18	**VANITY 6** (Warner Bros. 9 23716-1)	17	19
19	**TOUCH THE SKY** SMOKEY ROBINSON (Tamla/Motown 6030TL)	34	2
20	**LIVING MY LIFE** GRACE JONES (Island/Atco 7 90018-1)	14	9
21	**JUST AIN'T GOOD ENOUGH** JOHNNIE TAYLOR (Beverly Glen BG 1001)	18	15
22	**THE RHYTHM & THE BLUES** ZZ HILL (Malaco MAL 7411)	25	9
23	**GAP BAND IV** THE GAP BAND (Total Experience/PolyGram TE-1-3001)	29	35
24	**EVERY HOME SHOULD HAVE ONE** PATTI AUSTIN (Qwest/Warner Bros. QWS 3691)	27	18
25	**ALL THE GREAT HITS** THE COMMODORES (Motown 6028 ML)	21	10
26	**THE YOUTH OF TODAY** MUSICAL YOUTH (MCA-5389)	30	4
27	**AS ONE** KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	15	19
28	**THE MESSAGE** GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH 266)	23	17
29	**TOO TOUGH** ANGELA BOFILL (Arista AL 9616)	39	3
30	**JUMP TO IT** ARETHA FRANKLIN (Arista AL 9602)	26	27
31	**BLAST!** THE BROTHERS JOHNSON (A&M SP-4927)	32	8
32	**TWO OF A KIND** EARL KLUGH/BOB JAMES (Capitol ST-12244)	33	13
33	**S.O.S. III** THE S.O.S. BAND (Tabu/CBS FZ 38352)	28	11
34	**TO THE MAX** CON FUNK SHUN (Mercury/PolyGram SRM-1-4067)	37	12
35	**HIMSELF** BILL COSBY (Motown 6026ML)	39	4
36	**THE SUN STILL SHINES** SONNY CHARLES (Highrise HR 102)	36	9
37	**HEARTBREAKER** DIONNE WARWICK (Arista AL 9609)	24	16
38	**SKYYJAMMER** SKYY (Salsoul/RCA SA-8555)	31	12
39	**H2O** DARYL HALL & JOHN OATES (RCA AFL 1-4383)	40	7
40	**JEFFREY OSBORNE** (A&M SP-4636)	42	34
41	**WILD NIGHT** ONE WAY (MCA-5369)	41	16
42	**VISIONS OF THE LITE** SLAVE (Cotillion/Atco 7 90024-1)	35	6
43	**IT'S GOOD TO BE HOME** HARRY RAY (Sugar Hill SH 269)	48	4
44	**GIVE EVERYBODY SOME** RICHARD "DIMPLES" FIELDS (Boardwalk NB-33258-1)	45	10
45	**HARD TIMES** MILLIE JACKSON (Spring/PolyGram SP-1-6737)	49	13
46	**ON THE ONE** DAZZ BAND (Motown 6031 ML)	—	1
47	**SECOND TO NUNN** BOBBY NUNN (Motown 6022)	47	18
48	**SILK ELECTRIC** DIANA ROSS (RCA AFL-4386)	44	17
49	**ICE 'N HOT** JERRY BUTLER (Fountain FP2-82-1)	43	18
50	**WOLF** BILL WOLFER (Constellation/Elektra 9 60187)	52	3
51	**BLUES IN MY BEDROOM** LYNN WHITE (Waylo/Peter Pan TAS 12121)	58	4
52	**FRICTION** CHOCOLATE MILK (RCA AFL-1-4412)	53	11
53	**CASINO LIGHTS — RECORDED LIVE AT MONTREUX, SWITZERLAND** VARIOUS ARTISTS (Warner Bros. 9 23718-1)	55	14
54	**LEARNING TO LOVE** RODNEY FRANKLIN (Columbia FC 38198)	59	3
55	**DISTANT LOVER** ALPHONSE MOUZON (Highrise HR 100AE)	50	11
56	**DONNA SUMMER** (Geffen GHS 2005)	60	27
57	**SUE** BOBBY RUSH (Lajam LJ 0001)	66	2
58	**ZAPP II** ZAPP (Warner Bros. 9 23583-1)	51	27
59	**FIRST TAKE** THE VALENTINE BROTHERS (Bridge BR-101936)	54	24
60	**THE BAD C.C.** CARL CARLTON (RCA AFL 1-4425)	72	17
61	**LIVIN' IN THE NEW WAVE** ANDRE CYMONE (Columbia FC 38123)	63	14
62	**TONGUE IN CHIC** CHIC (Atlantic 80031-1)	56	11
63	**THE NIGHTFLY** DONALD FAGEN (Warner Bros. 9 23696-1)	69	10
64	**L-O-V-E** ROBERT WINTERS & FALL (Casablanca/PolyGram NBLP 7275)	46	7
65	**RIGHT BACK AT CHA!** DYNASTY (Solar/Elektra 9 60176-1)	61	10
66	**TANTALIZINGLY HOT** STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	62	27
67	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I** STEVIE WONDER (Tamla/Motown 6002TL2)	57	37
68	**HERE WE GO AGAIN** BOBBY BLAND (MCA-5297)	68	31
69	**NEW DIRECTIONS** TAVARES (RCA AFL 1-4357)	70	20
70	**ALICIA** ALICIA MYERS (MCA-5181)	64	20
71	**IF THAT'S WHAT IT TAKES** MICHAEL McDONALD (Warner Bros. 9 23703-1)	67	21
72	**ENCHANTED LADY** ENCHANTMENT (Columbia FC 38024)	73	12
73	**WINDSONG** RANDY CRAWFORD (Warner Bros. 9 60142-1)	65	34
74	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	71	77
75	**SNEAKIN' OUT** STACY LATTISAW (Cotillion/Atco 900021)	74	25

*GET IN IT — Sound of New York recording group Indeep recently performed at a party at New York's Xenon which was sponsored by Gotham powerhouse WBLS. Pictured in the **back row** are (l-r): Gene Griffin, president of Sound of New York; Curtiss Anderson, program director at WWIN; Art Kass, president of Buddah/Sutra Records; Chuck Walz, vice president, Buddah/Sutra; and Adam Levy, director of promotion for Becket Records. Pictured in the **front row** are (l-r): Reggi Magloire, Rose Marie and Mike Cleveland of Indeep.*

THE RHYTHM SECTION

SHORT CUTS — Despite double album packaging, the economy and the resistance of rock radio to his music, Warner Bros. artist **Prince** copped his third gold album with "1999." "Controversy" and "Prince" are also part of his golden repertoire . . . **Cash Box** congrats to **Louis McCall** of Mercury/PolyGram group **Con Funk Shun** and his wife, **Linda Lou**, on the birth of **Louis II**, who came amidst the holidays, Dec. 28, daddy's birthday as well . . . Aria Records act **Roundtree** will be in Philadelphia Jan. 31 to perform its single, "Hit On You," and to celebrate the opening of the New York-based record label's Philadelphia offices which will be headed by **Debbi Frank Grella**. An added surprise was the sneak preview of "Angel Woman," the latest offering by singer **Rhetta Hughes**.

EUROPA EXCURSION — The 17th annual MIDEM gathering in Cannes, France last week (Jan. 24-28) attracted the full range of entertainment industries. In terms of the recording industry, black music was represented by two of its greatest assets, Motown act **The Commodores** and **The Gap Band**, joined by fellow Total Experience acts **Yarbrough & Peoples** and **Goodie.** The Commodores headlined the opening festivities at the conference, which marked the group's first appearance at MIDEM. The group also participated in the taping of the first global television special to occur in connection with MIDEM. The group is set for performance dates in Paris, London, Monte Carlo, Milan, Munich and Amsterdam after the confab. The Gap Band performed Jan. 27 at the New Palais. The following day, The Gap Band, along with Y&P and Goodie, performed at the Manhattan Club in Leuven, Belgium. During February, Total Experience acts will continue their European performances in Munich, Frankfurt, Baden-Baden (Germany), Paris, London and Birmingham (England). While in Baden-Baden the Total Experience clan will perform live for the Leide & Leute television special at the Sudwestfunk (get it?) TV studios.

M&M — In recent years, some of the most engaging contemporary music by artists like **Lenny White, David Sanborn** and **Miles Davis** has been infused with the youth and imagination of **Marcus Miller**, known to music buffs as a bassist, but an artist whose entire creative consciousness serves as his axe. The New York-based player will be debuting his own music for Warner Bros. Records on the LP, "Suddenly," set for Feb. 23 release. Just released was the initial single from the label, titled "Lovin' You" b/w "Much Too Much." This vinyl offering is a hot mixture of the bassist Miller, the multi-instrumentalist and the vocalist. The result is a popping potpourri of the pop/jazz, prog/fusion and contemporary R&B he has contributed to the albums of others. Although he is the sole contributor to many cuts on the LP, which is jointly produced by Miller, **Ray Bardini** and **Michael Colina**, Marcus is joined by some of the industry's finest talent. Some of those folks are **Luther Vandross, Ralph McDonald, David Sanborn, Harvey Mason, Mike Manieri, Twatha Agee, Brenda White, Yogi Horton, Yvonne Lewis** and **Buddy Williams**. If "Lovin' You" is any indication of what to expect from this widely-talented young man, then the consumer will be lovin' him. It's true.

MAIN THANG — T-Main Records, which earned national attention last year with releases of "Your Man Is Home Tonight" by **Tony Troutman**, is back with more this year from Troutman and others. The second single from Troutman's LP "Your Man Is Home Tonight" is "Can't Hold Back My Feelings." Recently signed to the label is singer/songwriter **Frankie Redmond**, who recorded the single, "Be Yourself"; Atlanta-based **Tres-Bon**; and "Melody and "Solid Love Affair" by the group **Prasz.**

HE'S A BIG BO NOW — *Trading Places* will mark the screen debut for R&B legend **Bo Diddley**, who will appear in the comedy along with **Eddie Murphy** and original Not-Ready-For-Prime-Time-Player **Dan Ackroyd**. The Paramount Pictures film is currently being shot in New York City, where Bo plays a "ghetto" pawnbroker who services Murphy and Ackroyd. Also starring in the film are **Jamie Lee Curtis, Ralph Bellamy** and **Don Ameche**, under the direction of **John Landis** from a script by **Timothy Harris** and **Herchel Weingrod**; *Trading Places* is an **Aaron Russo** Production, with **George Folsey, Jr.** acting as executive producer and **Sam Williams** as associate producer. Diddley is considered one of the godfathers of rock 'n' roll, having hit the scene in 1955 with a self-titled LP on Chess Records.

PLAYBACK — The Beverly Theatre, which has already been cited as a venue attracting eclectic billing, has manifested diversity in other ways as well. Video is becoming important business of the theatre as there are a series of projects in various stages of development. Already, Beverly Theatre has housed a concert featuring **Devo** and **Wall of Voodoo**, telecast live via satellite to college campuses around the U.S. by Black Tie Network, which specializes in college marketing of entertainment. The National Cable Television Assn.'s ACE Awards Show was cablecast nationwide from the Beverly Theatre and according to one spokesman has prompted a spirited campaign by the venue operators to put television or video production in the venue on dark days. Projects of this nature slated for the foreseeable future include production of a segment for MTV featuring Motown's **Lionel Richie** and the shooting of a promotional video for Spring/PolyGram artist **Millie Jackson**; the latter took place Jan. 28 just prior to Jackson's dates there with **The Manhattans**. Also pending is the **Kevin Wahl** production of the ***Temptations** Reunion* for ON-TV.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

February 5, 1983

			Weeks On 1/29	Charts
1	OUTSTANDING	THE GAP BAND (Total Experiance/PolyGrem TE 8205)	5	11
2	HEARTBEATS	YARBROUGH & PEOPLES (Total Experience/PolyGram TE 8204)	8	8
3	BETCHA SHE DON'T LOVE YOU	EVELYN KING (RCA PB-13380)	7	13
4	ARE YOU SERIOUS	TYRONE DAVIS (Highrise SHR-2005)	6	12
5	THE GIRL IS MINE	MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)	3	13
6	SEXUAL HEALING	MARVIN GAYE (Columbia 38-03302)	2	17
7	PUT IT IN A MAGAZINE	SONNY CHARLES (Highrise SHR-2001)	1	19
8	BILLIE JEAN	MICHAEL JACKSON (Epic 34-03509)	32	2
9	BAD BOY	RAY PARKER, JR. (Arista AS 1030)	10	10
10	FALL IN LOVE WITH ME	EARTH, WIND & FIRE (Columbia 38-03375)	30	3
11	YOU ARE	LIONEL RICHIE (Motown 1657)	31	3
12	I'VE MADE LOVE TO YOU A THOUSAND TIMES	SMOKEY ROBINSON (Tamla/Motown 1655)	28	3
13	PAINTED PICTURE	COMMODORES (Motown 1651)	13	11
14	THE BEST IS YET TO COME	GROVER WASHINGTON, JR. with PATTI LABELLE (Elaktre 7-69887)	17	10
15	TURN TO ME	MAXINE NIGHTINGALE FEATURING JIMMY RUFFIN (Highrise SHR-2004)	15	13
16	LADY IN RED	ALPHONSE MOUZON (Highrise SHR-2000)	16	20
17	MIND UP TONIGHT	MELBA MOORE (Capitol B-5180)	18	12
18	PASS THE DUTCHIE	MUSICAL YOUTH (MCA-52149)	24	7
19	KNOCKOUT	MARGIE JOSEPH (HCRC WS4 03337)	23	12
20	I LIKE IT	DaBARGE (Motown 1645)	33	9
21	WE DON'T HAVE TO TALK (ABOUT LOVE)	PEABO BRYSON (Capitol B-5188)	26	8
22	GOT TO BE THERE	CHAKA KHAN (Warner Bros. 7-29881)	4	14
23	NIPPLE TO THE BOTTLE	GRACE JONES (Island/Atco 7-99963)	11	15
24	SINCE I LOST MY BABY	LUTHER VANDROSS (Epic 34-03487)	27	4
25	BABY, COME TO ME	PATTI AUSTIN (Owast/Warner Bros. OWE50036)	29	15
26	TRULY	LIONEL RICHIE (Motown 1644)	9	17
27	LOVE ME RIGHT	ARETHA FRANKLIN (Arista AS1023)	22	11
28	THE BEAT GOES ON	ORBIT (Ouellty/RFC 7025)	37	8
29	THE MESSAGE II (SURVIVAL)	MELLE MEL AND DUKE BOOTEE (Suger Hill 594)	35	4
30	ATOMIC DOG	GEORGE CLINTON (Capitol B-5201)	48	2
31	MY LOVE GROWS STRONGER (PART 1)	BLOODSTONE (T-Neck/CBS ZS4 03394)	34	8
32	THE SMURF	TYRONE BRUNSON (Balleva In A Draem/CBS ZS4 03163)	12	15
33	YOUNG LOVE	JANET JACKSON (A&M 2440)	19	18
34	DO IT (LET ME SEE YOU SHAKE)	THE BAR-KAYS (Mercury/PolyGrem 76187)	25	16
35	1999	PRINCE (Warnar Bros. 7-29896)	21	17
36	WELCOME TO THE CLUB	THE BROTHERS JOHNSON (A&M 2506)	14	11
37	YOU CAN DO IT	VAUGHAN MASON FEATURING BUTCH DAYO (Selsoul/RCA S7 7042)	41	8
38	TOO TOUGH	ANGELA BOFILL (Arlste AS1031)	49	2
39	BABY GETS HIGH	PETER BROWN (RCA PB-13413)	44	4
40	FUNNY HOW TIMES SLIPS AWAY	SPINNERS (Atlantic 7-89922)	42	10
41	YOU AND I	GOODIE (Total Experience/PolyGram TE 8206)	45	7
42	SWING THAT SEXY THANG	CARL CARLTON (RCA PB-13406)	46	4
43	YA MAMA	WUF TICKET (Praluda 644)	47	9
44	LAST NIGHT A D.J. SAVED MY LIFE	INDEEP (Sound Of Naw York, S.N.Y. 5102)	54	7
45	LET LOVE SHINE	SKYY (Salsoul/RCA S7 7045)	53	3
46	PAPA WAS A ROLLIN' STONE	WOLF (Constalletion/Elektra 7-69849)	51	7
47	ALWAYS ON MY MIND	SONNY CHARLES (Highrise SHR-2006)	52	3
48	LET'S GO DANCIN' (OOH LA, LA, LA)	KOOL & THE GANG (De-Lite/PolyGram DE824)	20	14
49	AFTER I CRY TONIGHT	LANIER & COMPANY (LARC 81010)	39	12
50	I'M FREAKY	O'BRYAN (Capitol B-5203)	63	2
51	NASTY GIRL	VANITY 6 (Warnar Bros. 7-29908)	36	19
52	IT'S RAINING MEN	THE WEATHER GIRLS (Columbia 38-03354)	55	9
53	NUNK	WARP 9 (Prism 450)	56	8
54	SUCH A FEELING	AURRA (Salsoul/RCA S7 7043)	59	7
55	SPACE IS THE PLACE	JONZUN CREW (Tommy Boy 828)	60	4
56	MAGIC'S WAND	WHODINI (Jiva/Arista VS 2004)	57	8
57	LET ME BE CLOSE TO YOU	THE VALENTINE BROTHERS (Bridge BR-1984)	50	14
58	GOT TO GET UP ON IT	BOBBY NUNN (Motown 1653)	67	4
59	HEART TO HEART	KENNY LOGGINS (Columbia 38-03377)	66	7
60	I BELIEVE IN YOU AND ME	THE FOUR TOPS (Casablanca/PolyGrem NB 2353)	68	4
61	THE WALK	THE TIME (Warner Bros. 7-29856)	38	12
62	SWEET BABY	HARRY RAY (Sugar Hill SH 789)	40	15
63	KEEP THE FIRE BURNING	GWEN McRAE (Atlentic 7-89910)	69	4
64	TOO HOT TO BE COOL	EBONEE WEBB (Capitol B-5181)	82	2
65	ON THE ONE FOR FUN	DAZZ BAND (Motown 1659)	—	1
66	LET'S STAY TOGETHER	BOBBY MILITELLO Feeturing JEAN CARN (Gordy/Motown 1652)	70	4
67	ARE YOU GETTING ENOUGH HAPPINESS	HOT CHOCOLATE (EMI Amarica 8143)	74	4
68	DO IT ANY WAY YOU WANNA	CASHMERE (Philly World 2009)	77	3
69	THE WOMAN IN ME	DONNA SUMMER (Gaffan 7-29805)	76	3
70	I AM READY (SEXUAL HEALING)	ELEANOR GRANT (Cetewbe 8000)	72	4
71	EVERY LITTLE BIT HURTS	ELLIS HALL, JR. (HCRC HC7-31300)	78	3
72	MIRDA ROCK	REGGIE GRIFFIN & TECHNOFUNK (Sweet Mountein 2001)	80	3
73	I'M SO PROUD	JOHNNIE TAYLOR (Beverly Glen BG-2004)	81	3
74	LOOKING FOR THE PERFECT BEAT	SOUL SONIC FORCE (Tommy Boy TB-831)	84	2
75	I'LL LOVE YOU THROUGH IT ALL	SOCIETY OF SEVEN (Network/Elaktra 7-69973)	75	4
76	DO YOU LIKE IT . . . (GIRL)	SLAVE (Cotillion/Atco 7-99927)	79	3
77	YOU'VE SAID ENOUGH	CENTRAL LINE (Mercury/PolyGram 76192)	89	2
78	ALL I NEED	SYLVESTER (Megatone 1005)	85	2
79	BE MINE TONIGHT	THE JAMMERS (Salsoul/RCA S7 7044)	87	2
80	YOU ARE IN MY SYSTEM	THE SYSTEM (Mirage/Atco WTG 7-99937)	88	2
81	TAKE IT TO THE TOP	RUFUS (Werner Bros. 7-29790)	—	1
82	BODY MECHANIC	QUADRANT SIX (RFC/Atlantic 7-89892)	90	2
83	NO STOPPIN' THAT ROCKIN'	INSTANT FUNK (Salsoul/RCA S7 7041)	—	1
84	FUNKY SOUL MAKOSSA	NAIROBI (Straatwisa 2205)	73	4
85	IMAGINE	RANDY CRAWFORD (Warnar Bros. 7-29801)	—	1
86	COME GIVE YOUR LOVE TO ME	JANET JACKSON (A&M 2522)	—	1
87	MUSCLES	DIANA ROSS (RCA PB-13348)	43	18
88	HEARTBREAKER	DIONNE WARWICK (Arlste AS1015)	64	17
89	TAKE IT OFF	CHOCOLATE MILK (RCA PB-13364)	61	14
90	IT'S A MYSTERY TO ME	FIRST LOVE (C.I.M./CBS ZS4 03533)	—	1
91	I OWE IT TO ME	DUNN & BRUCE STREET (Daveki/Mirus DK 1014)	58	8
92	DO IT ANY WAY YOU WANT	ROBERT WINTERS & FALL (Cesablanca/PolyGrem NB2361)	62	12
93	TOO LATE	SHAWN CHRISTOPHER (LARC 81012)	71	7
94	I'M THE ONE	MATERIAL (Elektra E-69933)	86	7
95	MOVIN' VIOLATION	SKYY (Salsoul/RCA S7 7036)	65	14
96	MANEATER	DARYL HALL & JOHN OATES (RCA PB-13354)	83	10
97	HEY THERE LONELY BOY	STACY LATTISAW (Cotillion/Atco 7-99943)	92	8
98	VERY SPECIAL PART	JERMAINE JACKSON (Motown 1649)	94	14
99	THERE I GO	ALFIE SILAS (RCA PB-13387)	95	11
100	WILD NIGHT	ONE WAY (MCA-52133)	91	14

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHERS AND LICENSEES)

After I Cry (Wishbona/Hot Stuff — BMI) 49
All I Need (Wirrick — ASCAP/Paquet — BMI) 78
Always On My Mind (Screen Gems/Rose Bridge — BMI) 47
Are You Getting Enough (Finchley — ASCAP) 67
Are You Serious (Content/Tiaura Ani Kiki — BMI) . . 4
Atomic Dog (Malbiz — BMI) 30
Baby, Come To Me (Roadsongs — PRS) 25
Baby Gets High (Minong — BMI) 39
Bad Boy (Raydiola — ASCAP) 9
Be Mine Tonight (Salsoul/Love Magician — ASCAP) 79
Betcha She Don't (Music Corp. of America/ Kashif — BMI) 3
Billie Jean (Mijac — BMI) 8
Body Mechanic (Kathy's/Indulgent — BMI) 82
Come Give Your (Satellite III/Richer — ASCAP) . . . 86
Do It (Warner-Tamerlane/Bar-Kays — BMI) 34
Do It Any (Warner-Tamerlanrsaint — BMI) 92
Do It Any Way You (Philly World/On The Move/SUJAA/Wizkid — BMI) 68
Do You Like It (Slave Song/Cotillion — BMI) 76
Every Little Bit (Jobete — ASCAP) 71
Fall In Love (Saggifire/Yougoulei/Wenkewe — ASCAP) 10
Funky Soul Makossa (Rightsong/Cooper — BMI) . . 84
Funny How Time (Tree/Tree Group — BMI) 40
Got To Be (Jobete/Glenwood — ASCAP) 22
Got To Get Up (Stone Diamond — BMI/Chaguanas — ASCAP) 58
Heartbeats (Total Experience — BMI) 2
Heartbreaker (Gibb Bros. Adm. by Unichappell — BMI) 88
Heart to (Milk Money/Ganavieve — ASCAP/Foster frees — BMI) 59
Hey There Lonely Boy (Famous — ASCAP) 97
I'll Love You (Come Sopra/Stay Attuned — BMI) . . 75
I'm Freaky (Big Train — ASCAP) 50
I'm So Proud (Mighty Three — BMI) 73
I'm The One (In Dispute) 94
I've Made Love (Bertam — ASCAP) 12
I Am Ready (April — ASCAP) 70
I Believe In You (Manhattan Island/Sandy Linzer — BMI) 60
I Like It (Jobete — ASCAP) 20
I Owe It (Murios/Davahkee — ASCAP) 91
Imagine (Maclen — BMI) 85
It's A Mystery (Ensign/Burnt Out/We Are Starbound — BMI) 90
It's Raining (Songs of Manhattan Island/Olga — BMI/Postvalda — ASCAP) 52
Keep The Fire (Warner-Tamerlane/Its the song — BMI) 63
Knockout (Mannish Kidd/Funtown — BMI) 19
Lady In Red (Mouzon — ASCAP) 16
Last Night (Fools Prayer/Young Lions — BMI) 44
Let Love Shine (Alligator — ASCAP) 45
Let Me Be (Stan/Flo — BMI) 57
Let's Go Dancin' (Delightful — BMI/Double F — ASCAP) 48
Let's Stay Together (Irving — BMI) 66
Looking For The Perfect (Shakin' Baker/T-girl — Love Me Right (April/Uncle Ronnie's — ASCAP) . . 27
Magic's Wand (Zomba —BMI/Participation —ASCAP) 56
Maneater (Fust Buzza/Hot-Cha/Unichappell—BMI) 96
Mind Up (Mighty M — ASCAP) 17
Mirda Rock (Sugar Hill — BMI) 72
Movin' Violation (Alligator — ASCAP) 95
Muscles (Mijac — BMI) 87
My Love Grows (Triple Three — BMI) 31
Nasty Girl (Girl's Song — ASCAP) 51
1999 (Controversary — ASCAP) 35
Nipple To The (Ackee/Grace Jones Entrp. — ASCAP/Ixat/Island — BMI) 23
No Stoppin' (Lucky Three — BMI) 83
Nunk (Snowflake/RC Songs — ASCAP/Prismatic/ Sonic Rock — BMI) 53
On The One For Fun (J. Ragg — ASCAP/ Hey Skimo — BMI) 65
Outstanding (Total Experience — BMI) 1
Painted Picture (Walter Orange/Snousle—ASCAP) 13
Papa Was A Rollin' Stone (Stone Diemond — BMI) 46
Pass The Dutchie (Virgin/Hal Shaper — ASCAP) . . 18
Put It In (Pari-Wex/Sun Hill — ASCAP) 7
Sexual Healing (April — ASCAP) 6
Space Is The Place (T.Boy/Boston International — ASCAP) 55
Since I Lost (Jobete — ASCAP) 24
Such A Feeling (Red Aurra — BMI) 54
Sweet Baby (Sugar Hill — BMI) 62
Swing That Sexy (Bell Boy — BMI/Gratitude Sky — ASCAP) 42
Take It Off (Cessess/Million Dollar — BMI) 88
Take It To Tha Top (Shol Shol/Wetsushl/Overdua Adm. by Warnar Bros./Masterjem — ASCAP) . . . 81
The Beat Goes (Chris Marc-Cotillion — BMI) 28
The Best Is Yet (Assorted — BMI) 14
The Girl Is Mine (Mijac — BMI) 5
The Message II (Sugar Hill — BMI) 29
The Smurf (Dexotis/Band of Angels — BMI) 32
The Walk (Tionna — ASCAP) 61
The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman/Sweet Harmony — ASCAP) 69
There I Go (ATV — BMI) 99
Too Hot To (Ebonae Wabb/Cassess — BMI) 64
Too Late (Lindee/Man Of Song — ASCAP) 93
Too Tough (Gratitude Sky/Pologounds — BMI) . . . 38
Truly (Brockman — BMI) 26
Turn To Me (Peer Int'l Corp./ Jet D'eau/ Cinescore — BMI) 15
Very Special (Jobete — ASCAP) 98
We Don't Have (WB/Peabo — ASCAP) 21
Welcome To (State Of The Arts/Keiko — ASCAP) . 36
Wild Night (Perk's Duchess — BMI) 100
Ya Mama (Trumar/Mason-Malcolm — BMI) 43
You And I (Total Experience — BMI) 41
You Are (Brockman — ASCAP) 11
You Are In My (Science Lab/Grean Star — ASCAP) 80
You Can Do It (Silver Flute — BMI) 37
You've Said Enough (Warner Bros./Copyright Control 77
Young Love (A La Mode/Arista — ASCAP) 33

MOST ADDED SINGLES

1. **NO STOPPIN' THAT ROCKIN' — INSTANT FUNK — SALSOUL/RCA**
   KPRS, WEDR, WJMO, WWDM, WRAP, WCIN, WGIV, WTLC, WRBD, WNHC, WLOU, WHRK, WDAO
2. **ON THE ONE FOR FUN — DAZZ BAND — MOTOWN**
   KPRS, WWDM, WRAP, WDAS, WTLC, WLUM, WGPR, WUFO, WATV, WHRK
3. **I'M FREAKY — O'BRYAN — CAPITOL**
   WCIN, WDAS, WGIV, WYLD, WPAL, WSOK, WNHC, WPLZ, WHRK
4. **TOO HOT TO BE COOL — EBONEE WEBB — CAPITOL**
   KSOL, WIGO, WJMO, WLLE, WWDM, WDIA, WTLC, WAWA
5. **ATOMIC DOG — GEORGE CLINTON — CAPITOL**
   KGFJ, WEDR, WOKB, WDIA, WILD, WNHC, WATV
6. **BILLIE JEAN — MICHAEL JACKSON — EPIC**
   WRKS, KPRS, WLLE, WAMO, WGIV, WBMX
7. **YOU'VE SAID ENOUGH — CENTRAL LINE — MERCURY/POLYGRAM**
   WIGO, WEDR, WJMO, WOKB, WCIN, WATV

MOST ADDED ALBUMS

1. **TOUCH THE SKY — SMOKEY ROBINSON — TAMLA/MOTOWN**
   WEDR, WLLE, WRAP, WOKB, WDIA, WGIV, WTLC, WBMX, WGPR, WPAL, WSOK
2. **ON THE ONE — DAZZ BAND — MOTOWN**
   KPRS, WEDR, WWDM, WGIV, WLOU, WDAO
3. **TOO TOUGH — ANGELA BOFILL — ARISTA**
   WGCI, WEDR, WRAP, WGPR, WSOK

UP AND COMING

OUR LOVE WILL STOP THE WORLD — ERIC MERCURY & ROBERTA FLACK
ATLANTIC

LOVE'S A MERRY-GO-'ROUND — JUICY — ARISTA

"PEREZ PRADO" — TITO PUENTE LATIN MEDLEY — THE RED PARROT ORCHESTRA — ZOO YORK

BAD TIME TO BREAK UP — WILLIAM BELL — KAT FAMILY/CBS

BLACK RADIO HIGHLIGHTS

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — DeBARGE
HOTS: M. Jackson/P. McCartney, Prince, Gap Band, M. Joseph, Michael Jackson, Musical Youth, R. Parker, Jr., T. Davis, Earth, Wind & Fire, Orbit. ADDS: L. Richie, E. Webb, Central Line, Indeep, T. Troutman.

WATV — BIRMINGHAM — RON JANUARY, MD — #1 — R. PARKER, JR.
HOTS: M. Joseph, C. Khan, DeBarge, Gap Band, E. King, P. Bryson, Grace Jones, A. Cymone, R. Franklin, C. Carlton, Earth, Wind & Fire, Hall & Oates, P. Austin, Michael Jackson, Planet Patrol, Chocolate Milk, Orbit, M. Moore, A. Franklin, Bloodstone. ADDS: Con Funk Shun, B. Nunn, G. Clinton, Warp 9, Dazz Band, Central Line. LP ADDS: P. Bryson.

WILD — BOSTON — CHARLES CLEMONS, MD — #1 — R. PARKER, JR.
JUMPS: 10 To 2 — Indeep, 9 To 3 — Musical Youth, 6 To 4 — T. Davis, 13 To 5 — M. Joseph, 11 To 7 — P. Bryson, 25 To 14 — L. Richie, 26 To 15 — Hot Chocolate, 27 To 16 — Culture Club, 25 To 18 — A. Silas, 30 To 24 — E. Hall, Jr., 29 To 26 — Skyy, Ex To 27 — Michael Jackson, Ex To 28 — Earth, Wind & Fire, Ex To 29 — S. Robinson, Ex To 30 — Aurra. ADDS: G. McCrae, DeBarge, P. Brown, First Love, Four Tops, J. Knight, I-Level, E. Mercury/R. Flack, D. Warwick, Tavares, G. Clinton, Sylvester. LP ADDS: Sylvester.

WGIV — CHARLOTTE — HAL HARRILL, PD — #1 — T. DAVIS
HOTS: Yarbrough & Peoples, Gap Band, M. Moore, Brothers Johnson, Commodores, B. Nunn, Nairobi, Goodie, H. Ray, M. Joseph, Four Tops, G. Washington, Jr., R. Parker, Jr. ADDS: Michael Jackson, Instant Funk, O'Bryan, A. Bofill, Juicy. LP ADDS: Lanier & Co., S. Robinson, Dazz Band, Z.Z. Hill.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — GAP BAND
HOTS: E. King, C. Khan, DeBarge, Commodores, M. Joseph, A. Franklin, M. Moore, G. Washington, Jr., R. Parker, Jr., T. Davis, Brothers Johnson, Warp 9, A. Silas, J. Osborne, Earth, Wind & Fire, S. Redd, Aurra, P. Brown, Bloodstone, First Love, G. Clinton, L. Vandross, Indeep, S. Robinson, L. Richie. ADDS: Michael Jackson, Glenn Jones, W. Bell, Lemelle, Zapp, A. Bofill, T. Troutman, Paris, Red Parrot Orchestra. LP ADDS: C. Khan, Kleeer, S. Robinson, Bar-Kays, G. Washington, Jr., E. Klugh/B. James, L. Ritenour.

WGCI — CHICAGO — RICHARD PEQUE, PD — #1 — DeBARGE
HOTS: K. Loggins, Cashmere, A. Cymone, Z.Z. Hill, R. Franklin, ABC, M. Joseph, P. Brown, Michael Jackson, L. Richie, Warp 9, Commodores, Gap Band, W. Jackson, G. Washington, Jr., R. Parker, Jr., Whodini, S. Robinson, Earth, Wind & Fire, P. Bryson, Indeep, G. Clinton, T. Lee. ADDS: Magnum Force, Juicy, C. Lynn, W. Bell, M. Shaw, R. Crawford. LP ADDS: A. Bofill.

WCIN — CINCINNATI — FRANK BAILEY, PD — #1 — MICHAEL JACKSON
HOTS: Yarbrough & Peoples, Gap Band, G. Washington, Jr., J. Osborne, Dunn & Bruce Street, Jonzun Crew, Prince, D. Summer, Sylvester, Bobby M., The Time, Aurra. ADDS: Dynasty, Amuzement Park, Paris, Monk Higgins, Central Line, L.V. Johnson, Instant Funk, Red Parrot Orchestra, M. Shaw, Mandrill, War, O'Bryan, D. Warwick. LP ADDS: E. Mercury/R. Flack, M. Shaw, S.O.S. Band.

WDMT — CLEVELAND — BOBBY MAGIC, PD — #1 — MICHAEL JACKSON
HOTS: G. Clinton, Whodini, Men At Work, E. King, Weather Girls, L. Vandross, R. Parker, Jr., Prince, G. Washington, Jr., M. Joseph, Earth, Wind & Fire, Musical Youth, M. Mel/D. Bootee, Commodores, A. Franklin, P. Bryson, L. Richie, Jonzun Crew, M. Moore, Yarbrough & Peoples. ADDS: A. Bofill, Soul Sonic Force, S. Robinson, Orbit, Sylvester, C. Cross, V. Mason, DeBarge.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — GAP BAND
HOTS: M. Joseph, E. King, S. Christopher, P. Bryson, R. Parker, Jr., Spinners, Wuf Ticket, L. Vandross, Four Tops. ADDS: B. Summers, R. Griffin, Red Parrot Orchestra, Instant Funk, E. Webb, C. Lynn, Central Line, R.D. Fields. LP ADDS: M. Gaye, Michael Jackson, P. Bryson, C. Khan, G. Washington, Jr., Commodores, G. Clinton, R. Parker, Jr., G. Jones, Z.Z. Hill, M. Moore, Brothors Johnson.

WDAO — DAYTON — LANKFORD STEPHENS, PD — #1 — WHODINI
HOTS: R. Parker, Jr., M. Mel/D. Bootee, Orbit, Warp 9, Enchantment, M. Moore, Slave, L. Vandross, D. Summer, Skyy, L. Richie. ADDS: J. Osborne, S. Mills, One Way, Dynasty, Instant Funk, Bohannon, Rufus. LP ADDS: Dazz Band, Sylvester, Aurra, Instant Funk, Secret Weapon.

WGPR-FM — DETROIT — JOE SPENCER, PD — #1 — C. KHAN
HOTS: A. Cymone, A. Franklin, Commodores, Mikki, Cashmere, Hot Chocolate, O'Bryan, Felix & Jarvis, Michael Jackson, A. Bofill. ADDS: Dynasty, T.S. Monk, Dazz Band, L. Vandross, Juicy, G. Van Buren, G. Jones, Fresh Face, Mahogany, Disco Four. LP ADDS: J. Knight, A. Bofill, G. Van Buren, Juicy, S. Robinson.

WJLB — DETROIT — J. MICHAEL McKAY, PD
HOTS: Janet Jackson, Earth, Wind & Fire, T. Brunson, I-Level, Cashmere, D Train, M. Moore, A. Franklin, C. Khan, E. King, Michael Jackson, Skyy, DeBarge, Prince, M. Gaye, L. Richie, S. Robinson, A. Cymone. ADDS: The System, M. Pedicen, B. Wright, Kashif, First Love. LP ADDS: Juicy.

KMJQ — HOUSTON — FRED HENDERSON, PD — #1 — G. CLINTON
JUMPS: 25 To 21 — Lemelle, Ex To 24 — Earth, Wind & Fire, Ex To 34 — Orbit, Ex To 31 — E. Hall, Jr., Ex To 28 — Weather Girls. ADDS: Hall & Oates, Valentine Brothers, War, G. Washington, Jr., Indeep, Spinners, C. Carlton, J. Taylor, Z.Z. Hill, A. Franklin.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — C. KHAN
JUMPS: 12 To 8 — Hall & Oates, 14 To 9 — R. Winters & Fall, 15 To 10 — Commodores, 16 To 11 — Joe Jackson, 17 To 12 — M. Joseph, 19 To 13 — R. Parker, Jr., 20 To 14 — E. King, 21 To 15 — P. Rushen, 22 To 16 — Goodie, 23 To 17 — Bloodstone, 24 To 18 — Kool & The Gang, 25 To 19 — E. Hall, Jr., 27 To 20 — Lanier & Co., 29 To 21 — E. Grant, 30 To 22 — T. Brunson, 31 To 23 — Dunn & Bruce Street, 32 To 24 — Planet Patrol, 33 To 27 — L. Ritenour, 35 To 28 — Earth, Wind & Fire, 36 To 29 — G. Washington, Jr., 37 To 30 — Wuf Ticket, 38 To 31 — M. Mel/D. Bootee, 39 To 32 — G. McCrae, 40 To 33 — Men At Work, Ex To 34 — B. Nunn, Ex To 35 — P. Bryson, Ex To 36 — Who, Ex To 37 — C. Carlton, Ex To 38 — Alfonzo, Ex To 39 — Jonzun Crew, Ex To 40 — Musical Youth. ADDS: Readd-25-Orbit, Michael Jackson, Juicy, Dazz Band, Mikki, W. Bell, System, R. Crawford, Dynasty, Mandrill, S. Payne, E. Mercury/R. Flack, Kashif, Amuzement Park, Tavares, Instant Funk, D. Fagen, T. Troutman. LP ADDS: Dazz Band.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — M. JACKSON/M. McCARTNEY
HOTS: Michael Jackson, M. Gaye, Bar-Kays, DeBarge, G. Washington, Jr., Indeep, System, E. King, G. McCrae. ADDS: T. Davis, The Time, K. Loggins, G. Clinton, Tavares, R.D. Fields. LP ADDS: Prince, R. Franklin.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — R. GRIFFIN
HOTS: Kleeer, Commodores, Klymaxx, M. Mel/D. Bootee, G. Clinton, Brothers Johnson, C. Carlton, V. Mason, G. Washington, Jr., Whodini, M. Jackson/P. McCartney, M. Joseph, T. Davis, S. Turrentine, Warp 9, D. Summer, Slave, Earth, Wind & Fire, Slave, Skyy, Dunn & Bruce Street. ADDS: Mandrill, DeBarge, P. Bryson, Instant Funk, E. Mercury/R. Flack, Bohannon, Man Parrish, Kashif. LP ADDS: Dazz Band.

WEDR — MIAMI — GEORGE JONES, PD — #1 — MICHAEL JACKSON
HOTS: Orbit, M. Joseph, C. Khan, T. Davis, Brothers Johnson, McFadden & Whitehead, Warp 9, Yarbrough & Peoples, Kleeer, Cashmere, Nairobi, Musical Youth, Indeep, Goodie, E. King, B. Nunn, Soul Sonic Force, Earth, Wind & Fire, D. Summer, Society Of Seven. ADDS: Janet Jackson, Spyder D, Central Line, Instant Funk, G. Clinton, Dynasty, R. Crawford, T.S. Monk, E. Mercury/R. Flack. LP ADDS: J. Knight, S. Robinson, S.O.S. Band, A. Bofill, Dazz Band, G. Dunlap.

WAWA — MILWAUKEE — JIMMY GOODTYME, PD — #1 — BAR-KAYS
HOTS: Kool & The Gang, G. Guthrie, Grace Jones, Kleeer, Michael Jackson, Earth, Wind & Fire, Gap Band, T. Davis, DeBarge, R. Parker, Jr. ADDS: E. Webb, Slave, S. Robinson, Disco 4.

WLUM — MILWAUKEE — JIMMY GOODTYME, MD — #1 — BAR-KAYS
HOTS: Kool & The Gang, Gap Band, A. Franklin, G. Guthrie, P. Austin, DeBarge, Commodores, P. Bryson, Wolf, R. Parker, Jr., Grace Jones, D. Summer, Michael Jackson, S. Robinson. ADDS: Hall & Oates, Dazz Band, Indeep, W. Bell, First Love, D. Ross, E. Mercury/R. Flack, War, G. Gaynor.

WNHC — NEW HAVEN — JAMES JORDAN, PD — #1 — MUSICAL YOUTH
HOTS: M. Joseph, Indeep, Central Line, Junior, Four Tops, System, R. Parker, Jr., E. Rabbitt/C. Gayle, M. Moore, Michael Jackson, Man Parrish, L. Richie, Cashmere, M. McLaren, M. Gaye, Hot Chocolate, D. Summer, Jammers, Orbit, Sylvester. ADDS: State Of Grace, O'Bryan, Conversion, Rufus, D. Fagen, G. Clinton, Glenn Jones, Thrust, Hall & Oates, Instant Funk, Tavares, S. Arrington, D. Ross, Fresh Face, E. Grant.

WYLD-FM — NEW ORLEANS — BRUTE BAILEY, PD — #1 — R. PARKER, JR.
HOTS: M. Joseph, G. Washington, Jr., P. Bryson, Gap Band, Yarbrough & Peoples, Louisiana Purchase, Slave, Goodie, Material, L. Vandross, D. Summor, Musical Youth, M. Moore, Earth, Wind & Fire, Paris, Dazz Band, Amuzement Park, Michael Jackson, R. Winters & Fall. ADDS: Con Funk Shun, O'Bryan, Cashmere, C. Mayfield, T. Troutman.

WRKS — NEW YORK — BARRY MAYO, PD — #1 — M. JACKSON/P. McCARTNEY
JUMPS: 8 To 4 — Hall & Oates, 19 To 9 — System, 16 To 10 — G. Washington, Jr., 24 To 18 — Starpoint, 26 To 19 — P. Brown, 28 To 22 — Indeep, Ex To 24 — Mahogany, Ex To 25 — Feel, 30 To 26 — T. Lee, Ex To 30 — Skyy. ADDS: Michael Jackson, A. Bofill, Soul Sonic Force, B. Wright.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — T. DAVIS
JUMPS: 7 To 4 — R. Parker, Jr., 10 To 5 — Yarbrough & Peoples, 9 To 3 — Musical Youth, 11 To 8 — G. Washington, Jr., 24 To 9 — A. Franklin, 20 To 11 — M. Mel/D. Bootee, 17 To 13 — P. Bryson, 23 To 16 — Valentine Brothers, 22 To 19 — Atlantic Starr, 37 To 22 — Jonzun Crew, 31 To 25 — Wrecking Crew, 33 To 29 — L. Vandross, 38 To 30 — Quadrant 6, 34 To 31 — V. Mason, 40 To 32 — Cashmere, 36 To 34 — S. Robinson, 46 To 35 — L. Richie, 44 To 36 — Earth, Wind & Fire, 45 To 37 — R. James, 43 To 38 — Michael Jackson, 49 To 39 — Skyy, 48 To 40 — E. Webb. ADDS: Millie Jackson, Central Line, C. Mayfield, DeBarge, Aurra, S.O.S. Band, E. Mercury/R. Flack, J. Knight, G. Clinton. LP ADDS: Brothers Johnson, S. Robinson.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — YARBROUGH & PEOPLES
HOTS: C. Khan, E. King, R. Parker, Jr., Bar-Kays, G. Washington, Jr., Indeep, Musical Youth, Michael Jackson, T. Davis, P. Bryson, Commodores, Gap Band, M. Mel/D. Bootee, Orbit, M. Joseph, M. Moore, Cashmere, Four Tops, Janet Jackson, A. Franklin. ADDS: Dazz Band, Attitude, C-Bank, O'Bryan, B. Nunn, J. Osborne, E. Mercury/R. Flack, Dynasty, Con Funk Shun.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — M. JOSEPH
JUMPS: 12 To 7 — G. Washington, Jr., 14 To 8 — Gap Band, 20 To 11 — L. Richie, Ex To 13 — Orbit, 39 To 24 — System, 29 To 25 — Wrecking Crew, 32 To 26 — Skyy, 33 To 27 — D. Summer, 37 To 28 — Musical Youth, 40 To 29 — P. Bryson, Ex To 30 — A. Bofill, 38 To 35 — Janet Jackson, Ex To 37 — Aurra, Ex To 38 — V. Mason, Ex To 39 — G. Clinton, Ex To 40 — M. Mel/D. Bootee. ADDS: Rufus, Four Tops, Chicago Gangsters, Michael Jackson, Fearless Four, Jonzun Crew.

WLLE — RALEIGH — CHESTER DAVIS, PD — #1 — C. KHAN
HOTS: Mel/D. Bootee, P. Bryson, Brothers Johnson, G. Jones, G. Washington, Jr., L. Vandross, M. Gaye, P. Austin, Gap Band. ADDS: Michael Jackson, A. Bofill, Janet Jackson, Rufus, R. Crawford, E. Webb. LP ADDS: S. Robinson, Juicy.

WPLZ — RICHMOND — HARDY JAY LANG, MD — #1 — M. JACKSON/P. McCARTNEY
HOTS: Four Tops, Orbit, L. Vandross, Michael Jackson, M. Joseph, T. Brunson, Bar-Kays, Musical Youth, The Time, Aurra, L. Richie, Lanier & Co., G. Washington, Jr., Wolf, Yarbrough & Peoples, Nairobi, R. Parker, Jr., C. Khan, Wuf Ticket, M. Mel/D. Bootee. ADDS: O'Bryan, Soul Sonic Force, Hall & Oates, Lemelle, Contact, Toney Lee, Juicy, P. Brown, E. Klugh/B. James, Con Funk Shun, Mikki. LP ADDS: Brothers Johnson, Con Funk Shun, The Time.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: Commodores, Musical Youth, Nairobi, Sylvester, Kleeer, Indeep, Gap Band, Michael Jackson. ADDS: Bloodstone, J. Cliff, Kool & The Gang, Rufus, Zapp, Instant Funk, S. Mills, Dazz Band, E. Webb, Kashif, Juicy, Hall & Oates, C.-Brand, Glenn Jones. LP ADDS: Dazz Band, Juicy.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — M. JACKSON/P. McCARTNEY
HOTS: R. Parker, Jr., Bar-Kays, E. King, P. Bryson, C. Khan, Wolf, Indeep, J. Taylor, DeBarge. ADDS: L. Richie, Hot Chocolate, Skyy, Alfonzo, E. Webb.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — M. JOSEPH
JUMPS: 7 To 4 — A. Franklin, 10 To 6 — Commodores, 11 To 7 — R. Parker, Jr., 13 To 8 — Yarbrough & Peoples, 15 To 11 — L. Vandross, 19 To 15 — Musical Youth, 20 To 17 — M. Moore, 22 To 18 — E. Klugh/B. James, 23 To 19 — S. Robinson, 25 To 20 — M. Mel/D. Bootee, 26 To 21 — L. Richie, 29 To 22 — Jonzun Crew, 30 To 23 — Skyy, Ex To 25 — Michael Jackson, Ex To 26 — DeBarge, Ex To 29 — Earth, Wind & Fire, Ex To 30 — Mandrill. ADDS: Norfolk, New York Citi Peech Boys, Four Tops, The Time, O'Bryan, E. Mercury/R. Flack. LP ADDS: S. Robinson, A. Bofill.

WKYS — WASHINGTON, D.C. — DONNIE SIMPSON, PD — #1 — M. GAYE
HOTS: Valentine Brothers, Vanity 6, Kool & The Gang, E. King, Bootsy's Rubber Band, R. Parker, Jr., Grace Jones, C. Khan, Michael Jackson, Bar-Kays, Gap Band, Musical Youth, M. Jackson/P. McCartney, A. Bofill, G. Washington, Jr. Zapp, P. Austin, K. Loggins, Spinners, Yarbrough & Peoples, L. Richie, Earth, Wind & Fire, DeBarge, Hall & Oates, S. Robinson, L. Richie.

CASH BOX TOP 100 ALBUMS

February 5, 1983

	Title, Artist, Label, Number, Distributor	1/29	Weeks On Chart
1	**BUSINESS AS USUAL** — MEN AT WORK (Columbia ARC 37978) CBS	1	31
2	**BUILT FOR SPEED** 8.98 STRAY CATS (EMI America ST-17070) CAP	2	33
3	**THE DISTANCE** 8.98 BOB SEGER & THE SILVER BULLET BAND (Capitol ST-12254) CAP	5	4
4	**H2O** 8.98 DARYL HALL & JOHN OATES (RCA AFL 1-4383) RCA	4	15
5	**THRILLER** — MICHAEL JACKSON (Epic OE 38112) CBS	6	7
6	**GET NERVOUS** 8.98 PAT BENATAR (Chrysalis CHR 1396) IND	3	12
7	**LIONEL RICHIE** 8.98 (Motown 6007 ML) IND	7	16
8	**THE NYLON CURTAIN** — BILLY JOEL (Columbia TC 38200) CBS	9	17
9	**COMBAT ROCK** — THE CLASH (Epic FE 37689) CBS	10	35
10	**HELLO, I MUST BE GOING** 8.98 PHIL COLLINS (Atlantic 80035-1) WEA	12	11
11	**MIDNIGHT LOVE** — MARVIN GAYE (Columbia FC 38197) CBS	11	12
12	**LONG AFTER DARK** 8.98 TOM PETTY AND THE HEARTBREAKERS (Backstreet BSR-5360) MCA	13	12
13	**SPRING SESSION M** 8.98 MISSING PERSONS (Capitol ST-12228) CAP	15	15
14	**CODA** 8.98 LED ZEPPELIN (Swan Song/Atco 7 90051-1) WEA	8	8
15	**FAMOUS LAST WORDS** 8.98 SUPERTRAMP (A&M SP-3732) RCA	16	13
16	**RECORDS** 8.98 FOREIGNER (Atlantic 7 80999-1) WEA	18	7
17	**SPEAK OF THE DEVIL** — OZZY OSBOURNE (Jet ZX2 38350) CBS	17	9
18	**AMERICAN FOOL** 8.98 JOHN COUGAR (Riva RVL 7501) POL	19	40
19	**TRANS** 8.98 NEIL YOUNG (Geffen GHS 2018) WEA	28	3
20	**NIGHT AND DAY** 8.98 JOE JACKSON (A&M SP-4906) RCA	14	20
21	**FRIEND OR FOE** — ADAM ANT (Epic ARE 38370) CBS	23	15
22	**IV** — TOTO (Columbia FC 37728) CBS	30	43
23	**1999** 10.98 PRINCE (Warner Bros. 9 23720-1F) WEA	22	12
24	**EMOTIONS IN MOTION** 8.98 BILLY SQUIER (Capitol ST-12218) CAP	20	27
25	**GREATEST HITS** — DAN FOGELBERG (Full Moon/Epic OE 38308) CBS	21	13
26	**RIO** 8.98 DURAN DURAN (Capitol ST-12211) CAP	58	8
27	**JANE FONDA'S WORKOUT RECORD** — (Columbia CX2 38054) CBS	33	37
28	**GREATEST HITS** 8.98 LITTLE RIVER BAND (Capitol ST-12247) CAP	31	10
29	**HEARTLIGHT** — NEIL DIAMOND (Columbia TC 38359) CBS	24	17
30	**LEXICON OF LOVE** 8.98 ABC (Mercury SRM-1-4059) POL	27	23
31	**WORLDS APART** — SAGA (Portrait ARR 38246) CBS	34	15
32	**I CAN'T STAND STILL** 8.98 DON HENLEY (Asylum EL-80048) WEA	28	23
33	**DAYLIGHT AGAIN** 8.98 CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	32	30
34	**OLIVIA'S GREATEST HITS VOL. 2** 8.98 OLIVIA NEWTON-JOHN (MCA-5347) MCA	35	19
35	**THREE LOCK BOX** 8.98 SAMMY HAGAR (Geffen GHS 2021) WEA	41	7
36	**MOUNTAIN MUSIC** 8.98 ALABAMA (RCA AHL 1-4229) RCA	37	47
37	**FOREVER, FOR ALWAYS, FOR LOVE** — LUTHER VANDROSS (Epic FE 38235) CBS	36	17
38	**SCREAMING FOR VENGEANCE** — JUDAS PRIEST (Columbia FC 38160) CBS	39	30
39	**WORD OF MOUTH** 8.98 TONI BASIL (Chrysalis CHR 1410) IND	29	18
40	**HERE COMES THE NIGHT** 8.98 BARRY MANILOW (Arista AL 9610) IND	40	9
41	**ALL THE GREAT HITS** 8.98 COMMODORES (Motown 6028 ML) IND	42	10
42	**WINDS OF CHANGE** 8.98 JEFFERSON STARSHIP (Grunt BXL1-4372) RCA	44	15
43	**CHAKA KHAN** 8.98 (Warner Bros. 9 23729-1) WEA	48	9
44	**MIRAGE** 8.98 FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	45	30
45	**THE BEST IS YET TO COME** 8.98 GROVER WASHINGTON, JR. (Elektre 9 60215-1) WEA	50	9
46	**ALWAYS ON MY MIND** — WILLIE NELSON (Columbia FC 37951) CBS	47	45
47	**THE JOHN LENNON COLLECTION** 9.98 (Geffen GHSP 2023) WEA	43	11
48	**THE SINGLES** 11.98 ABBA (Atlantic 80036-1-G) WEA	49	9
49	**BEATITUDE** 8.98 RIC OCASEK (Geffen GHS 2022) WEA	62	3
50	**SHOWTIME** 8.98 THE J. GEILS BAND (EMI America SO-17087) CAP	25	10
51	**HIGH ADVENTURE** — KENNY LOGGINS (Columbia TC 38127) CBS	56	21
52	**SIGNALS** 8.98 RUSH (Marcury SRM-1-4063) POL	46	19
53	**SPECIAL BEAT SERVICE** 8.98 THE ENGLISH BEAT (I.R.S./A&M SP 70032) RCA	55	18
54	**GREATEST HITS** 8.98 RAY PARKER, JR. (Arista AL 9812) IND	59	10
55	**KISSING TO BE CLEVER** — CULTURE CLUB (Virgin/Epic ARE 38398) CBS	64	10
56	**LOVE OVER GOLD** 8.98 DIRE STRAITS (Warnar Bros. 9 23728-1) WEA	57	18
57	**THE YOUTH OF TODAY** 8.98 MUSICAL YOUTH (MCA-5389) MCA	87	4
58	**IT'S HARD** 8.98 THE WHO (Warnar Bros. 9 23731-1) WEA	51	21
59	**NEVER SURRENDER** 8.98 TRIUMPH (RCA AFL1-4382) RCA	88	2
60	**GET LUCKY** — LOVERBOY (Columbia FC 37838) CBS	60	85
61	**GET CLOSER** 8.98 LINDA RONSTADT (Asylum 9 80185-1) WEA	81	17
62	**WILD THINGS RUN FAST** 8.98 JONI MITCHELL (Geffen GHS 2019) WEA	38	12
63	**CHICAGO 16** 8.98 CHICAGO (Full Moon/Warnar Bros. 9-23889-1) WEA	53	34
64	**THE NIGHTFLY** 8.98 DONALD FAGEN (Warner Broe. 9 23898) WEA	52	15
65	**HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS** 8.98 LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	66	28
66	**PETER GABRIEL** 8.98 (Geffen GHS 2011) WEA	54	19
67	**ASIA** 8.98 (Geffen GHS 2008) WEA	65	45
68	**PROPOSITIONS** 8.98 BAR-KAYS (Mercury SRM-1-4065) POL	71	13
69	**CUT** 8.98 GOLDEN EARRING (21 T1-1-9004) POL	83	10
70	**LIVING MY LIFE** 8.98 GRACE JONES (Island/Atco 7 90018-1) WEA	70	9
71	**A FLOCK OF SEAGULLS** 8.98 (Jive/Arista VA 66000) IND	69	38
72	**HEARTBREAKER** 8.98 DIONNE WARWICK (Arista AL 9809) IND	68	18
73	**EVERY HOME SHOULD HAVE ONE** 8.98 PATTI AUSTIN (Qwest/Warner Bros. QWS 3891) WEA	81	11
74	**ANNIE** — ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	76	38
75	**BRANIGAN** 8.98 LAURA BRANIGAN (Atlantic SD 19288) WEA	63	23
76	**THE EVER POPULAR TORTURED ARTIST EFFECT** 8.98 TODD RUNDGREN (Beersville 9 23732-1) WEA	89	3
77	**TWO OF A KIND** 8.98 EARL KLUGH/BOB JAMES (Capitol ST-12244) CAP	73	14
78	**AS ONE** 8.98 KOOL & THE GANG (De-Lite DSR 8505) POL	74	19
79	**CREATURES OF THE NIGHT** 8.98 KISS (Casablence NBLP 7270) POL	85	10
80	**OH, NO! IT'S DEVO** 8.98 DEVO (Warner Bros. 9 23741-1) WEA	77	12
81	**REACH** 10.98 RICHARD SIMMONS (Elektre E1-60122F) WEA	84	38
82	**AEROBIC SHAPE-UP II** 8.98 JOANIE GREGGAINS (Parade/Peter Pen PA 106) IND	97	7
83	**LIVE EVIL** 11.98 BLACK SABBATH (Warner Bros. 9 23742-1 G) WEA	—	1
84	**AEROBIC SHAPE-UP** 8.98 JOANIE GREGGAINS (Parada/Peter Pen 104) IND	88	42
85	**TOUCH THE SKY** 8.98 SMOKEY ROBINSON (Temle/Motown 8030TL) IND	107	2
86	**SINGLES — 45's AND UNDER** 8.98 SQUEEZE (A&M SP-4922) RCA	92	9
87	**DON'T PLAY WITH FIRE** 8.98 PEABO BRYSON (Capitol ST-12241) CAP	87	10
88	**MORE JAZZERCISE** 8.98 JUDI SHEPPARD MISSETT (MCA-5375) MCA	90	13
89	**IF THAT'S WHAT IT TAKES** 8.98 MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	78	24
90	**NEBRASKA** — BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	75	18
91	**JANET JACKSON** 8.98 (A&M SP-8-4907) RCA	82	15
92	**HIMSELF** 8.98 BILL COSBY (Motown 6026 ML) IND	94	9
93	**IT'S ALRIGHT** 8.98 YOKO ONO (Polydor PD-1-8364) POL	95	7
94	**DECEMBER** 8.98 GEORGE WINSTON (Windham Hill C-1025) IND	103	7
95	**QUIET LIES** 8.98 JUICE NEWTON (Capitol ST-12210) CAP	96	37
96	**VANITY 6** 8.98 (Warner Broe. 923718-1) WEA	99	19
97	**LOVE WILL TURN YOU AROUND** 8.98 KENNY ROGERS (Liberty LO-51124) CAP	79	29
98	**EYE IN THE SKY** 8.98 THE ALAN PARSONS PROJECT (Arista AL 9599) IND	72	34
99	**GET LOOSE** 8.98 EVELYN KING (RCA AFL1-4337) RCA	101	22
100	**FOREVER NOW** — THE PSYCHEDELIC FURS (Columbia ARC 3826) CBS	102	17

cash box top albums/ 101 to 200

February 5, 1983

			1/29	Weeks On Chart
101	**WHAT TIME IS IT?** 8.98	THE TIME (Warner Bros. 9 23701-1) WEA	104	21
102	**12 GREATEST HITS VOL. II** —	NEIL DIAMOND (Columbia TC 38066)CBS	93	37
103	**TROUBLE IN PARADISE** 8.98	RANDY NEWMAN (Warner Bros. 9 23755-1) WEA	—	1
104	**HOOKED ON SWING** 8.98	LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	100	50
105	**GREATEST HITS, VOLUME 2** 8.98	EAGLES (Asylum 9 60205-1) WEA	80	13
106	**NO CONTROL** —	EDDIE MONEY (Columbia FC 37960) CBS	98	31
107	**FEELS SO RIGHT** —	ALABAMA (RCA AHL 1-3930) RCA	105	100
108	**E.T. THE EXTRA-TERRESTRIAL** 11.98	STORYBOOK NARRATED BY MICHAEL JACKSON (MCA-7000) MCA	91	10
109	**SILK ELECTRIC** 8.98	DIANA ROSS (RCA AFL1-4384)RCA	106	16
110	**RADIO ROMANCE** 8.98	EDDIE RABBITT (Elektre 9 60160-1) WEA	113	14
111	**PONCHO & LEFTY** —	MERLE HAGGARD/WILLIE NELSON (Epic FE 37958) CBS	134	2
112	**WW II** 8.98	WAYLON AND WILLIE (RCA AHL1-4455)RCA	111	16
113	**GREATEST HITS** 8.98	DOLLY PARTON (RCA AHL1-4422) RCA	115	18
114	**TOO TOUGH** 8.98	ANGELA BOFILL (Arista AL 9616) IND	127	3
115	**THE MESSAGE** 8.98	GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill SH-268) IND	118	17
116	**THE OTHER SIDE OF THE RAINBOW** 8.98	MELBA MOORE (Capitol ST-12243) CAP	121	13
117	**LAST DATE** 8.98	EMMYLOU HARRIS (Warner Bros. 9 23740-1) WEA	110	14
118	**ABSOLUTELY LIVE** 11.98	ROD STEWART (Warner Bros. 9 23743-1G) WEA	109	12
119	**TO THE MAX** 8.98	CON FUNK SHUN (Mercury SRM-1-4067) POL	119	13
120	**PICTURES AT ELEVEN** 8.98	ROBERT PLANT (Swan Song/Atco SS 8512) WEA	112	29
121	**THE JAZZ SINGER** 8.98	NEIL DIAMOND (Capitol SWAV-12120) CAP	114	14
122	**SKYYJAMMER** 8.98	SKYY (Salsoul SA-85555) RCA	123	12
123	**DAWN PATROL** 8.98	NIGHT RANGER (Boardwalk NB-33259-1) IND	143	3
124	**GAP BAND IV** 8.98	THE GAP BAND (Total Experience/TE-1-3001) POL	140	35
125	**GREATEST HITS** 8.98	KENNY ROGERS (Liberty LOO-1072) CAP	128	121
126	**NERUDA** 8.98	RED RIDER (Capitol ST-12226) CAP	—	1
127	**MEN WITHOUT WOMEN** 8.98	LITTLE STEVEN AND THE DISCIPLES OF SOUL (EMI America ST-17086) CAP	133	13
128	**DIG THE NEW BREED** 8.98	THE JAM (Polydor PD-1-6365) POL	139	3
129	**SUCCESS HASN'T SPOILED ME YET** 8.98	RICK SPRINGFIELD (RCA AFL1-4125) RCA	130	46
130	**ON THE ONE** 8.98	DAZZ BAND (Motown 6031 ML) IND	—	1
131	**JUMP TO IT** 8.98	ARETHA FRANKLIN (Arista AL 9601) IND	27 131	27
132	**RIT/2** 8.98	LEE RITENOUR (Elektra 9 60186) WEA	132	11
133	**NOW AND FOREVER** 8.98	AIR SUPPLY (Arista AL 9587) IND	135	34
134	**SOMETHING'S GOING ON** 8.98	FRIDA (Atlantic 80013-1)WEA	138	13
135	**S.O.S. III** —	THE S.O.S. BAND (Tebu FZ 38852) CBS	126	11
136	**CAROL HENSEL'S EXERCISE & DANCE PROGRAM— VOLUME 3** 8.98	(Vintage/Mirus VNI 30004) IND	152	8
137	**UTOPIA** 8.98	(Network/Elektre 9 60183-1) WEA	137	18
138	**NO-MAN'S LAND** —	LENE LOVICH (Stiff/Epic ARE 38399) CBS	124	10
139	**CATS** 16.98	ORIGINAL LONDON CAST (Geffen 2GHS 2017) WEA	153	3
140	**MEMORIES** —	BARBRA STREISAND (Columbia TC 37878) CBS	161	3
141	**WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)** —	WILLIE NELSON (Columbia KC 237542) CBS	142	73
142	**ALL THIS LOVE** 8.98	DeBARGE (Motown 6012G) IND	159	2
143	**20 GREATEST HITS** 9.98	THE BEATLES (Capitol SV-12245) CAP	108	12
144	**TRUE LOVE** 8.98	CRYSTAL GAYLE (Elektre 9 60200-1) WEA	120	11
145	**ANNE MURRAY'S GREATEST HITS** 8.98	(Capitol SOO-12110) CAP	149	153
146	**PARTY, PARTY** 8.98	ORIGINAL SOUNDTRACK (A&M SP-3212) RCA	148	4
147	**ESCAPE** —	JOURNEY (Columbia TC 34708) CBS	150	79
148	**HERE TO STAY** —	SCHON & HAMMER (Columbia FC 38428) CBS	162	2
149	**CASINO LIGHTS—RECORDED LIVE AT MONTREUX, SWITZERLAND** 8.98	VARIOUS ARTISTS (Warner Bros. 9 23718-1) WEA	122	14
150	**JEFFREY OSBORNE** 8.98	(A&M SP-SP 4896) RCA	125	34
151	**COMPUTER GAMES** 8.98	GEORGE CLINTON (Capitol ST-12246) CAP	157	10
152	**SHUTTERED ROOM** 8.98	THE FIXX (MCA-5345) MCA	156	17
153	**HOOKED ON CLASSICS** 8.98	LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4194) RCA	154	64
154	**VANDENBERG** 8.98	(Atco 7 90005-1) WEA	165	7
155	**HANK WILLIAMS, JR'S GREATEST HITS** 8.98	(Elektre/Curb 9-60193-1) WEA	145	18
156	**GUTS FOR LOVE** —	GARLAND JEFFREYS (Epic ARE 38190) CBS	170	2
157	**BLACKOUT** 8.98	SCORPIONS (Mercury SRM-1-4039) POL	155	46
158	**INCOGNITO** 8.98	SPYRO GYRA (MCA-5368) MCA	138	17
159	**QUARTET** —	HERBIE HANCOCK (Columbia C238275) CBS	172	2
160	**AN OFFICER AND A GENTLEMAN** 8.98	ORIGINAL SOUNDTRACK (Island/Atco 7 90017-1) WEA	116	16
161	**JUST SYLVIA** 8.98	SYLVIA (RCA AFL1-4312) RCA	163	26
162	**NO FUN ALOUD** 8.98	GLENN FREY (Asylum 9 60129-1) WEA	117	34
163	**TYRONE DAVIS** 8.98	(Highrise HR103) IND	174	2
164	**BIGGEST HITS** —	MARTY ROBBINS (Columbia FC 38309) CBS	166	7
165	**TUNE UP WITH THE HITS** —	LINDA FRATIANNE (Columbia FC 38379) CBS	175	2
166	**E.T. THE EXTRA-TERRESTRIAL** 9.98	ORIGINAL SOUNDTRACK (MCA-6109) MCA	144	33
167	**DIVER DOWN** 8.98	VAN HALEN (Warner Bros. BSK 3677) WEA	171	40
168	**STATES OF EMERGENCY** 8.98	TAXXI (Fantesy F-9617) IND	177	3
169	**JUST AIN'T GOOD ENOUGH** 8.98	JOHNNIE TAYLOR (Beverly Glen BG 1001) IND	167	12
170	**JACKI SORENSON'S AEROBIC DANCING** 8.98	JACKI SORENSON (Lakeside/Mirus LST 30005) IND	178	2
171	**SCANDAL** —	(Columbia FC 38194) CBS	—	1
172	**BLIZZARD OF OZZ** —	OZZY OSBOURNE (Jet JZ 36812) CBS	173	4
173	**DIARY OF A MADMAN** —	OZZY OSBOURNE (Jet FZ 37492) CBS	176	64
174	**REMATCH** 8.98	SAMMY HAGAR (Capitol ST-12238) CAP	181	2
175	**THE WINNING HAND** —	KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON AND BRENDA LEE (Monument JWG38389) CBS	184	2
176	**THE RHYTHM & THE BLUES** 8.98	ZZ HILL (Malaco MAL 7411) IND	189	2
177	**BLINDED BY SCIENCE** 5.98	THOMAS DOLBY (Capitol MLP-15007) CAP	—	1
178	**BELLA DONNA** 6.98	STEVIE NICKS (Modern/Atco MR38-139) WEA	180	3
179	**I COULD RULE THE WORLD IF I COULD GET THE PARTS** 6.98	THE WAITRESSES (Ze/Polydor PX-1-507) POL	129	10
180	**DONNA SUMMER** 8.98	(Geffen GHS 2005) WEA	182	27
181	**CHARIOTS OF FIRE** 8.98	ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-6335) POL	158	69
182	**DAYS OF INNOCENCE** 8.98	MOVING PICTURES (Network/Elektre 9 60202-1) WEA	183	3
183	**VISIONS OF THE LITE** 8.98	SLAVE (Cotillion/Atco 7 90024-1) WEA	147	8
184	**EYE OF THE TIGER** —	SURVIVOR (Scotti Bros. FZ 38062) CBS	169	28
185	**HIGHWAYS & HEARTACHES** —	RICKY SKAGGS (Epic FE 37996) CBS	164	19
186	**SHANGO** —	SANTANA (Columbia FC 38122) CBS	146	23
187	**BLAST!** 8.98	BROTHERS JOHNSON (A&M SP-4927) RCA	160	8
188	**ONE DOWN** 8.98	MATERIAL (Elektre 9 60206-1) WEA	193	2
189	**HARD TIMES** 8.98	MILLIE JACKSON (Spring SP-6737) POL	190	9
190	**GONE TROPPO** 8.98	GEORGE HARRISON (Derk Horse 9 23734-1) WEA	151	12
191	**I ADVANCE MASKED** 8.98	ANDY SUMMERS & ROBERT FRIPP (A&M SP-4913) RCA	141	16
192	**VOYEUR** 8.98	KIM CARNES (EMI America SO-17018) CAP	179	21
193	**RUN FOR THE ROSES** 8.98	JERRY GARCIA (Arista AL 9603) IND	168	13
194	**MADNESS, MONEY AND MUSIC** 8.98	SHEENA EASTON (EMI Americe ST-17080) CAP	188	18
195	**VACATION** 8.98	GO-GO'S (I.R.S./A&M SP 70031) RCA	185	26
196	**VIEW FROM THE GROUND** 8.98	AMERICA (Capitol ST-12209) CAP	192	22
197	**ABRACADABRA** 8.98	THE STEVE MILLER BAND (Capitol ST-12216) CAP	187	33
198	**STEEL BREEZE** 6.98	(RCA AFL1-4424) RCA	200	20
199	**ALL FOUR ONE** 8.98	THE MOTELS (Capitol S-12177) CAP	197	41
200	**WALT DISNEY PRODUCTIONS' MOUSERCISE** 7.98	(Disneyland 61516) IND	186	47

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Corporate Support Of Acts On Tour

(continued from page 5)

negative effects in the long run.

"It's a tough play," said Joe Owens, manager of Triumph. "You don't want to appear crass, and there can definitely be image difficulties." Owens added that the group and its management company, Trimedia, took a firm stand concerning what type of sponsor they would be willing to pact with before settling on Converse. "We said no beer, cigarettes or hard liquor companies. Our audience is between 12 and 25, and there are a lot of teenagers in there. Plus we saw some negative press on the Who/Schlitz tour."

Similarly, a spokesman for Kragen & Co., which manages singer Kenny Rogers, said the firm had insisted that potential sponsors have "a classy product" and that it involves no product endorsement by Rogers. Prior to its new arrangement with Jovan — which is expected to provide sponsorship to over 100 dates by Rogers during '83 — Kragen & Co. had discussed possible sponsorship deals with Ford and Coca Cola.

At Champion Entertainment, which manages Hall & Oates, company president Tommy Mottola reported that the group had received offers from 10 different sponsors, including breweries and chewing gum manufacturers, before opting to go with Canada Dry. "I think this is the perfect marriage," said Mottola.

Despite the moves being made by these bands and their managers, other acts such as Aerosmith and Billy Joel have declined corporate sponsorship. Press and public relations consultant Howard Bloom, who handles both of those acts through his New York-based Howard Bloom Organization, said he discourages his clients from accepting sponsorship. "Certain bands just don't want it," said Bloom, "and I feel it can damage a group's image.

"Most of the rock audience is between the ages of 12 and 28, and 80% of them are males," he continued. "Most of those kids are going through an individuation (sic) process, trying to be vigorously independent and separating themselves from figures of authority. Rock music helps you feel you're getting away from that authority, and as soon as a band identifies itself with that very authority it can be dangerous, even to a group like the Rolling Stones. Since 1975 they've been hailed as the greatest rock n' roll band in the world. But after their sponsored American tour we began to see them written about for the first time as a money machine. Nothing turns off fans quicker."

Conversely, Jay Coleman, president of the New York-based Rockbill, Inc., which operates rock marketing, licensing and publishing services and acts as a go-between for bands and corporations, sees little if any chance for fan backlash.

"Ten years ago students were burning down Dow Chemical," said Coleman. "Now, they're lining up for jobs. From a business standpoint, sponsorship has become a reality. It's not just fashion — it's a necessity."

Derek Sutton, former manager of Robin Trower, Jethro Tull and Styx, also sees tour support as a necessity, although he had previously discouraged Styx from going with a corporate sponsor. "I was not a big believer when I had a tour that was available to be sponsored," said Sutton. "If I had a tour going out right now, I don't see any other alternative but corporate sponsorship."

Presently managed by the California-based Front Line Management, Styx recently placed a notice in *Advertising Age* in order to attract a sponsor for their tour. Front Line's Larry Salters declined to comment on the situation beyond saying that negotiations were under way and that the band expects to announce a sponsor within the next two weeks.

Dollar value of the different deals varies greatly, as do their structures. None of the acts contacted said that the sponsorship would cover the start-up costs of their tours. However, the emphasis is on getting the biggest bang for the buck through exposure, cross-promotion and artist development.

"There'll be $2.5 million of tour advertising," said Mottolla on the Canada Dry/Hall & Oates deal. "It's going to be a combination of radio spots, print advertising, retail displays and sweepstakes contests, cross-merchandising with the record company for in-store displays and marketing programs in the record stores as well as the supermarkets. It's a fantastic budget, and as far as I'm concerned in this day and age to have that kind of advantage is really going to be a big plus for us."

Meanwhile, Trimedia's Owens expects Triumph's deal with Converse to result in greater sales for the band in secondary markets. "Converse is in grassroots markets," said Owens, "places like Odessa, Texas where we have fans but don't usually play."

Superstars Format: New Music Is In

(continued from page 17)

statement was KISW/Seattle's Beau Phillips. "Personally, I feel this is probably the most overreacted to statement in the industry," he said. "But with 80% of new music on our playlist, people are going to get really excited, and it seemed like a really good move."

As with WKLS, Phillips was quick to point out that he helped break certain AOR artists in the market. "We were one of the first stations to play Men At Work, the Fixx and the Clash, but we were also early on AC/DC and the Scorpions," he said. Despite the presence of new music stations KYYX and KJET in the market, Phillips does not see changing his sound to position himself against them. "Together, they don't have a third of the share I've got and KJET is up at 1600 on the AM dial and changes its format every year — so, no, I'm not worried," he said.

Several small independent new music labels applauded Abrams' decision, but none of them plan to drastically alter their promotion strategies because of it.

"It's great for our company," said Keith Altomare, assistant director of promotion at the International Record Syndicate (IRS). "It's just one more step in making new music viable in the marketplace and it's going to make the Abrams program directors a lot more open to listening to our records."

Nevertheless, Altomare does not foresee changing his promotion strategies. "We'll still break our records at college radio, and at dance clubs and at MTV, which has opened up a whole new market for our sounds."

Similarly, Linda Clark, promotion director at Slash Records, applauds the Abrams decision but expresses doubt about its true meaning. "The general feeling I've gotten is that time will tell how the format change is actually defined and implemented," she said. "I'm excited that a revitalization of radio and an infusion of energy is happening."

PolyGram Restructures

(continued from page 10)

at Uni Records.

Rebulla has been with PolyGram since 1973, when he joined PolyGram Italy as Classical label chief, Deutsche Grammophon. Later, he assumed the duties of special projects manager before relocating to Hamburg, where he worked for Polydor International as head of international exploitation, classics. Prior to his appointment as president, PolyGram Classics, in 1981, he was deputy managing director, Metronome Musik GmbH.

Qwest Ups Eckstine

(continued from page 10)

supervision of daily operations in the recording, production and publishing divisions in addition to serving as liaison between Qwest and Warner Bros. Records, which distributes the label.

Wilson, who comes to the company from the law firm of Mason & Sloane based in L.A., will be responsible for all legal and administrative functions for the operation.

RCA Earnings

(continued from page 12)

large part to sharply higher revenues and earnings of RCA Americom's domestic satellite unit, the sale of five transponders on the Satcom IV satellite and the sale of Satcom V to Alascom.

ON JAZZ

(continued from page 11)

"It gives all of us a chance to take new roles," said Swartz. "We're trying to get new sounds out of instruments without pushing buttons." Some of those new sounds include pizzicatto solos, strummed chords and double and triple stops for the violin, as well as walking lines and pick parts for the cello. "We're really expanding the role of strings," remarked the bassist, "and it works because there's a balance and a huge spectrum of sound covering the different ranges. It's really an authentic string group, without any chordal instrument. When we first started, we'd take a lot of time and try to figure out how we were going to do things. Now it's gotten to the point where I know the musicians and we have some understanding." Although the group had at first hoped to find some classical music to perform, the trio has abandoned that tack in favor of combining more obscure jazz classics with their own originals. "We just couldn't find the classical music," recalled Swartz. The units present repertoire includes titles by Pettiford, **Thelonious Monk, Joe Venuti** and **Charlie Parker**. **fred goodman**

CASH BOX

February 5, 1983

AROUND THE ROUTE

by Camille Compasio

The first few weeks of 1983 brought some surprise moves on the part of a number of prominent industry figures. **Jerry Gordon**, former senior vice president of Betson Enterprises in Moonachie, N.J., departed his longtime post with the Betti organization to join Rowe International in Whippany, N.J. **Jerry Marcus**, president of Bally Midwest Dist. has joined Atari as executive vice president of the firm's coin-op division, which means he will be leaving frigid Chicago to establish residence in sunny California. **Bob LeBlanc**, former vice president-sales of Bally Northeast in Norwood, Mass., departed his post to become general manager of the Rowe Dist. branch in Dedham, Mass. **Bill Cravens**, formerly sales manager at Pacific Novelty Mfg. Co. in Marina del Rey, Calif., has joined the executive staff of Universal USA in Santa Clara, Calif. Good luck in your new posts, gentlemen!

D. Gottlieb & Co. is celebrating the success of its "Q*bert" video game which, since its introduction at last November's AMOA Expo, has developed into the factory's first hit seller in this product category. According to vice president **Gil Pollack**, the game con-

(continued on page 32)

WICO SCORES AT CES — *Wico Corporation of Niles, Ill., a designer, manufacturer and distributor of parts and accessories for coin-operated games, unveiled 11 new additions to its popular "Command Control" line of arcade game controls for consumer home video and personal computer systems at the recent Winter CES show in Las Vegas. "Show-goer response to the product line expansion was excellent," according to Gordon A. Goranson (center), president of Wico. Goranson said the company's Consumer Products Division wrote a record number of orders for its broad line of home video joysticks and trackball controls. Pictured with Goranson are (l-r) : Craig Horwitz (manager-Consumer Products Division) and Romie Sidabras (national sales manager for Wico).*

Most American Participants Feel European Shows Are Worthwhile

by Jeffrey Ressner

LOS ANGELES — Despite the depressed state of the European (especially British) coin-machine industry and a dearth of new equipment on display, a contingent of American distributors and manufacturers of entertainment equipment showed up to participate in this year's U.K. Amusement Trade Exhibition (ATE) and the Frankfurt, Germany International Amusement and Vending Trade Fair (IMA). However, even with the quiet state of the overseas coin-op biz, U.S. attendees felt the shows were extremely informative and served to improve ties between domestic and foreign game companies.

Atari, Inc. was the sole American manufacturer at the ATE debuting a new product, an

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COIN MACHINE

INDUSTRY NEWS

AROUND THE ROUTE

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tinues to earn exceedingly well at all reporting locations and there's been no let-up in demand — so, production remains at full speed on this hot piece. Gil told us that Gottlieb is currently fine tuning several video games and plans to officially unveil its next video product at the AOE show in Chicago (March 25-27). He also mentioned that sample shipments of the firm's latest pinball are in progress — and the name of the new model is "Q*bert's Quest" — of course.

Dateline Springfield, N.J., where we spoke with **Tony Yula** of Mondial. The firm enjoyed a very good 1982, wrapping up the year on a happy note, according to Tony, and the early weeks of '83 look promising. He singled out some of the current products on Mondial's best seller list which includes Gottlieb's "Q*bert," Nintendo's "Popeye" and Centuri's "Time Pilot."

Reporting on the recently held ATE convention in London, World Wide Dist. president **Fred Skor** said attendance appeared to be down some and there were not as many Americans participating this year. He said he observed renewed interest in the English market in pinball machines and a decided downturn in video games ("rumors of the video demise are accurate," according to Fred). On the positive side, "ATE was much better than I though it would be in terms of business World Wide did at the show." Fred came back with quite a nice bundle of orders.

A new legal action group, SHIELD Legal Action Committee, Ltd., has been formed in Washington to "promote the interests of small businessmen operating within the video game industry." Full information about the group's activities may be obtained by contacting SHIELD at 2555 M Street, N.W., Washington, D.C. 20037 or by phoning its Los Angeles office at (213) 828-3617.

State Association News: Exhibit space applications have been mailed by **FAVA** in conjunction with the Florida group's annual convention and trade show, which is scheduled for April 7-10 at the Hyatt Regency/Curtis Hixon Convention Center in Tampa. Exhibit hours will be held from 1 p.m. to 5:30 p.m. April 8 and 9, and from 9 a.m. to noon on April 10. This is among the industry's foremost annual state conventions. Last year's event housed 140 exhibit booths and attracted over 4,000 people . . . **PAMMA** of Pennsylvania is one of our industry's newest formed state groups and one of its most actively involved in matters affecting operators. In a very short period of time PAMMA has established a network of viable programs to help operators, particularly in the areas of legislation, public relations, license fees, etc. The association is currently in the process of developing a "statistical data base" that will provide facts about the operating business to legislators and serve as a defense against unwarranted fees. Forms have been distributed to operators (both members and non-members).

Jerry Marcus

Atari Names Marcus Executive VP Of Coin-Op Division

LOS ANGELES — Jerry Marcus, formerly president of Bally Midwest Distributing Company, has been named to the newly created post of executive vice president of sales for Atari, Inc.'s Coin Video Games Division. In his new position, Marcus will undertake responsibility for all of the unit's sales functions, which were previously handled by Don Osborne.

Osborne recently was given full responsibility for the division's marketing department, focusing on product research, public affairs and issues such as video game legislation. Both Osborne and Marcus will report directly to division president John S. Farrand.

Before his employment as president of Chicago-based Bally Midwest, Marcus served as executive vice president at the music vending machine manufacturer Seeburg, and coin-video machine distributor Rowe International. He received a Bachelor of Science and a Masters of Business Administration degree from New York University. Marcus, 52, and his wife, Denise, plan to reside in Santa Clara County, California.

"Jerry Marcus comes to Atari with impeccable credentials and achievements," said Farrand. "We think it's essential that Atari has a broad understanding of distributor issues. After 26 years in this industry, Jerry's certainly qualified. We feel the combined sales and marketing talents of both Marcus and Osborne, coupled with the outstanding 1983 product lineup will thrust Atari into the next dimension of coin-video innovation."

Most American Participants Feel European Shows Are Worthwhile

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intense space battle vid game (licensed from Namco), called "Zeavius," due to begin production in February for U.S. and overseas distribution. In addition to Zeavius, Atari showed five other games at its exhibit, including the follow-up to "Centipede," "Millipede," and games licensed for Europe from different companies such as Nintendo's "Popeye" and Centuri's "Time Pilot."

According to Don Osborne, Atari's vice president, sales and marketing, one of the company's hottest pieces at the show was "Pole Position," the state-of-the-art driving game bowed at last November's AMOA Exposition in Chicago. "It's just doing outstanding everywhere in the world," exclaimed Osborne, who stated the Formula 1 simulation sold out in Europe as a result of its exposure at ATE recently.

In addition to Atari's new upright module, Bally Northeast Distributing Co.'s president Chuck Arnold said he saw about three or four different makes of "nifty coin counters," some aqua-amusement park sport games and a few Spanish and Italian games that looked interesting at the British exposition. Arnold noted that the main reason he attended ATE this year was to meet his European customers, many of whom buy used equipment from his distributing outlet.

"Surprisingly, pinball machines are coming back on the continent, although that business is still dead in England," he remarked. "France, for example, has a lot of operators looking for four-player pin games." The Bally division head said the overall European pieture is similar in many ways to the United States. "The distributors and operators overbought machines last year, especially over the summer months. In 1983 the word will be, 'watch your buying' for distributors the world over."

Ira Bettleman, executive vice president of Los Angeles distributor C.A. Robinson Co., concurred with Arnold's view of the European marketplace, adding the overseas situation was so "bleak" that it's hit rock bottom and is "ready to turn around." Bettleman believes two things will help reverse the downward trend in the European coin-op community: "Time and technical advancements."

Pirates Ruined Market

At Bally's Pinball Division, marketing vice president Tom Neiman blamed game pirates for destroying the European video market, calling the field "very volatile" due to the cheap chip sets and circuit boards circulating around the continent and British Isles. "The copy problem in Europe is coming under control," said Neiman, claiming the situation is "not as bad or as blatant as it used to be."

Even with knock-off machines taking a healthy share of game profits away from legitimate manufacturers and operators, Nieman said his company was surviving in Europe due to the "stability" in the pinball market there. As well as showcasing its "8 Ball Deluxe Limited Edition" pin machine at the ATE show, Bally Midway also displayed a number of its video products, including, "Tron," "Satan's Hollow" and the pin-vid hybrid "Baby Pac-Man," which Nieman termed "a major event in Europe."

Among the other products receiving widespread attention at the overseas events was a foosballesque ice hockey game manufactured by Chexx and Exidy's "Whirly bucket" skee-ball variation, both of which "generated tremendous interest at both the ATE and IMA shows," according to Marc Haim, vice president of the Lake Success, N.Y.-headquartered R.H. Belam Co., Inc. distribution firm. Haim believes the United Kingdom show this year reflected the "slack state of the British market," while the German trade exhibition has become "more interesting with each passing year."

One participant at the two shows who felt a comparison was moot was Lila Zinter, director of marketing for Exidy, Inc., which has a base in Sunnyvale, Calif. as well as a factory in Tipperary, Ireland. "The IMA is more of a show for German operators," explained Zinter, "while the British show represents industry members from the entire European continent." Even though she refused to make comparisons, saying such a judgement was "unfair," she did note that both exhibitions displayed large numbers of gambling machines and other non-vid game units. Zinter pointed to conversion kits and copy games as primarily responsible for video games in Europe become "dying, dead and gone."

Although the sour state of the vid game market in Europe has many U.S. distributors and manufacturers feeling the pinch, a majority of American showgoers had positive things to say about two significant changes in the ATE event this year regarding its locale and a special "trade only" exhibit day held prior to the official opening of the meet. Whereas last year the ATE was held in Birmingham, England, 1983's gathering was situated closer to London, a move which drew plaudits from most registrants. "This year, there was no ungodly train trip for three hours (to attend the exhibition)," sighed Bally's Nieman, while R.H. Belam Co., Inc.'s Haim echoed the sentiment, calling Birmingham "a terrible place to hold the show" and this year's show held at the Olympia "a pleasure" to attend.

This year, the organizers of ATE also had the foresight to designate the day before the show's grand opening as a "trade only preview day" with the display floor open solely to members of the industry who paid a high 20 pounds sterling (approximately $50) admission fee, with no one under 18 admitted. Bettleman called the preview day a "beautiful opportunity to see the equipment with no one else on the floor except for a homogeneous group of people with the same interests" and recommended the same thing be instituted for shows in the U.S., such as AMOA. Bally Northeast Distributing Co.'s Arnold also wished that the AMOA would "wake up" to the "excellent idea" of a preview day, calling this year's ATE "truly one of the class shows" of the coin machine business.

CALENDAR

Feb. 20-22: So. Carolina Coin Operators Assn.; state convention; Holiday Inn/-City Center; Columbia.

Feb. 21-23: Pacific Amusement Operators Show; annual trade show; Fairmont Hotel; San Francisco.

March 25-27: Amusement Operators Expo, O'Hare Expo Center; Chicago.

April 7-10: Florida Amusement Vending Assn., state convention; Curtis Hixon Hall; Tampa.

April 8-10: North Dakota Coin Machine Operators Assn.; state convention; Kirkwood Motor Inn; Bismarck.

April 22-24: NAMA Western Convention Assn.; annual convention; Anaheim, Calif.

April 22-24: Pacific Amusement Operators Show; trade show; Disneyland Hotel; Anaheim, Calif.

April 30-May 1: Pennsylvania Amusement & Music Machine Assn.; state convention; Greater Pittsburgh Merchandise Mart/Expo Center; Monroeville.

May 20-22: Music and Amusement Assn.; annual convention; Concord Hotel; Keamesha Lake, N.Y.

Oct. 28-30: Amusement & Music Operators Assn.; annual exposition; The Rivergate; New Orleans.

Oct. 13-16: NAMA National Convention; annual convention; McCormick Place; Chicago.

June 9-11; Illinois Coin Machine Operators Assn.; state convention; Holidome; Springfield.

June 16-18; Ohio Music & Amusement Assn., annual convention; Hyatt Regency Columbus; Columbus.

IN REVIEW: Following is a photographic lineup of some of the amusement machines introduced by the various music and games manufacturers and dated according to their exposure in Cash Box.

VALLEY 'COUGAR CHEYENNE'. Distinctively designed in a 'Cheyenne leather' western look, this Valley pool table contains numerous exclusive features for reliability and play appeal. (10/2/82).

CENTURI 'SWIMMER'. Game theme involves a 4-phase aquatic adventure with the player using an 8-way joystick to guide the 'swimmer' (amidst challenging obstacles) to 'Treasure Island.' (10/16/82).

ROCK-OLA 'DELUXE' phonograph. Rock-Ola's '82-'83 model phono offers outstanding sound as well as the factory's noted service, merchandising and technology features plus 3-D effect graphics. (10/30/82).

SEGA 'PENGO'. A light-hearted cartoon game, with 'Pengo', a colorful penguin, on an antarctic adventure through a series of ice block fields. Objective is to line-up 3 Diamond Ice Blocks. (10/30/82).

WILLIAMS 'JOUST'. Using a flap button and a joystick, player guides an ostrich (or stork) on a mythological journey, facing obstacles that must be destroyed lest they emerge in more dangerous forms. (10/30/82).

BALLY MIDWAY 'SATAN'S HOLLOW'. Player battles the 'devil' in an intense, challenging confrontation. Pluses include an illuminated joystick and consistently changing patterns for added appeal. (11/16/82).

SEGA 'TAC/SCAN'. A dynamic space encounter enhanced by more than 1,300 sound variations. Player can employ the add-a-ship option in the course of play to strengthen his position. (11/6/82).

STERN 'DARK PLANET'. This game theme involves a 3-dimensional battle on and above the planet's surface. The player's starship engages in heavy artillery combat portrayed in bold high-tech design. (11/13/82).

EXIDY 'WHIRLY BUCKET'. A game that attracts players and spectators alike. Not much larger than a pinball machine in size, players toss a ball at moving targets for points. Lots of fun. (11/13/82).

TAITO AMERICA 'JUNGLE HUNT'. In this game the hero must rescue his lady fair from her savage captors, amidst death-defying obstacles which increase in severity as play progresses. (11/20/82).

DATA EAST 'BURGER TIME'. A game of fun and challenge with the player controlling Chef Peter Pepper whose goal is to complete all of the hamburgers (with full ingredients) appearing on the screen. (11/20/82).

THE ALPHA GROUP LTD. 'THE EXCUSE BOOTH.' A unique product, housed in a fully carpeted telephone booth, complete with a telephone and a choice of 15 different sound effects for 'excuse' use. (11/20/82).

BALLY MIDWAY 'BLUEPRINT'. The object of play is to follow the maze and complete the blueprint for putting a machine together in time to save the damsel in distress. Lots of obstacles. (11/27/82).

BALLY MIDWAY 'SUPER PAC-MAN'. This is the third generation of Pac-Man videos. There's the challenge and fun of the original version plus an abundance of new twists to add excitement. (11/27/82).

THE JUKEBOX PROGRAMMER

* indicates new entry

February 5, 1983

POP

1 **SHAME ON THE MOON**
BOB SEGER & THE SILVER BULLET BAND (Capitol B-5187)
2 **AFRICA**
TOTO (Columbia 38-03335)
3 **STRAY CAT STRUT**
STRAY CATS (EMI Amarica B-8122)
4 **DOWN UNDER**
MEN AT WORK (Columbia 38-03303)
5 **THE OTHER GUY**
LITTLE RIVER BAND (Capitol B-5185)
6 **BABY, COME TO ME**
PATTI AUSTIN (Qwest/Warnar Bros. OWE50036)
7 **YOU CAN'T HURRY LOVE**
PHIL COLLINS (Atlantic 7-89933)
8 **HEART TO HEART**
KENNY LOGGINS (Columbia 38-03377)
9 **GOODY TWO SHOES**
ADAM ANT (Epic 34-03367)
10 **DIRTY LAUNDRY**
DON HENLEY (Asylum 7-69894)
11 **DO YOU REALLY WANT TO HURT ME**
CULTURE CLUB (Epic 34-03368)
12 **YOU GOT LUCKY**
TOM PETTY AND THE HEARTBREAKERS (Backstraat/MCA BSR-52144)
13 **MANEATER**
DARYL HALL & JOHN OATES (RCA PB-13354)
14 **BACK ON THE CHAIN GANG**
PRETENDERS (Sire 7-029840)
15 **ALLENTOWN**
BILLY JOEL (Columbia 38-03413)
16 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)
17 **BAD BOY**
RAY PARKER, JR. (Arista AS 1030)
18 **ALL RIGHT**
CHRISTOPHER CROSS (Warner Bros. 7-29843)
19 **I DO**
THE J. GEILS BAND (EMI America B-8148)
20 **HUNGRY LIKE THE WOLF**
DURAN DURAN (Capitol B-5195)
21 **YOU ARE***
LIONEL RICHIE (Motown 1657MF)
22 **MICKEY**
TONI BASIL (Chrysalis CHS 2638)
23 **WE'VE GOT TONIGHT***
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
24 **TIED UP**
OLIVIA NEWTON-JOHN (MCA-52155)
25 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
26 **I'M ALIVE**
NEIL DIAMOND (Columbia 38-03503)
27 **ROCK THIS TOWN**
STRAY CATS (EMI America B-8132)
28 **YOUR LOVE IS DRIVING ME CRAZY***
SAMMY HAGAR (Gaffen 7-29816)
29 **TRULY**
LIONEL RICHIE (Motown 1644MF)
30 **PASS THE DUTCHIE***
MUSICAL YOUTH (MCA-52149)

COUNTRY

1 **INSIDE**
RONNIE MILSAP (RCA PB-13362)
2 **FAKING LOVE**
T.G. SHEPPARD and KAREN BROOKS (Warner/Curb 7-29854)
3 **TALK TO ME**
MICKEY GILLEY (Epic 34-03326)
4 **'TILL I GAIN CONTROL AGAIN**
CRYSTAL GAYLE (Elaktra 7-69893)
5 **LIKE NOTHING EVER HAPPENED**
SYLVIA (RCA PB-13330)
6 **SOMEBODY'S ALWAYS SAYING GOOD-BYE**
ANNE MURRAY (Capitol B-5183)
7 **LAST THING I NEEDED FIRST THING THIS MORNING**
WILLIE NELSON (Columbia 38-03385)
8 **GOING WHERE THE LONELY GO**
MERLE HAGGARD (Epic 34-03315)
9 **C.C. WATERBACK**
GEORGE JONES/MERLE HAGGARD (Epic 34-02405)
10 **EVERYTHING'S BEAUTIFUL**
DOLLY PARTON/WILLIE NELSON (Monument WS4 03408)
11 **IF HOLLYWOOD DON'T NEED YOU**
DON WILLIAMS (MCA-52152)
12 **I WOULDN'T CHANGE YOU IF I COULD**
RICKY SKAGGS (Epic 34-03482)
13 **WHAT SHE DON'T KNOW WON'T HURT HER**
GENE WATSON (MCA-52131)
14 **WHY BABY WHY**
CHARLEY PRIDE (RCA PB-13397)
15 **REASONS TO QUIT**
MERLE HAGGARD/WILLIE NELSON (Epic 34-03494)
16 **THE ROSE**
CONWAY TWITTY (Elektra 7-69854)
17 **HONKYTONK MAN**
MARTY ROBBINS (Warner/Viva 7-29847)
18 **I DON'T REMEMBER LOVING YOU**
JOHN CONLEE (MCA-52116)
19 **SHINE ON**
GEORGE JONES (Epic 34-03489)
20 **STILL TAKING CHANCES**
MICHAEL MURPHEY (Liberty B-1468)
21 **YOU DON'T KNOW LOVE**
JANIE FRICKE (Columbia 38-03498)
22 **THANK GOD FOR KIDS**
THE OAK RIDGE BOYS (MCA-52145)
23 **SWINGIN'**
JOHN ANDERSON (Warnar Bros. 7-29788)
24 **WE'VE GOT TONIGHT***
KENNY ROGERS AND SHEENA EASTON (Liberty B-1492)
25 **A LOVE SONG**
KENNY ROGERS (Libarty B-1485)
26 **GONNA GO HUNTIN' TONIGHT***
HANK WILLIAMS, JR. (Elaktra/Curb 7-69846)
27 **SHADOWS OF MY MIND***
LEON EVERETTE (RCA PB-13391)
28 **AIN'T NO TRICK***
LEE GREENWOOD (MCA-52150)
29 **WITH YOU**
CHARLY McCLAIN (Epic 34-03309)
30 **I HAVE LOVED YOU, GIRL***
EARL THOMAS CONLEY (RCA PB-13414)

BLACK CONTEMPORARY

1 **OUTSTANDING**
THE GAP BAND (Total Experianca/PolyGram TE 8205)
2 **BAD BOY**
RAY PARKER, JR. (Arista AS 1030)
3 **BETCHA SHE DON'T LOVE YOU**
EVELYN KING (RCA PB-13380)
4 **ARE YOU SERIOUS**
TYRONE DAVIS (Highrlsa SHR-2005)
5 **HEARTBEATS**
YARBROUGH & PEOPLES (Total Experienca/PolyGram TE8204)
6 **YOU ARE**
LIONEL RICHIE (Motown 1657 MF)
7 **THE BEST IS YET TO COME**
GROVER WASHINGTON, JR. with PATTI LABELLE (Elektra 7-69887)
8 **FALL IN LOVE WITH ME**
EARTH, WIND & FIRE (Columbia 38-03375)
9 **GOT TO BE THERE**
CHAKA KHAN (Warner Bros. 7-29881)
10 **BILLIE JEAN**
MICHAEL JACKSON (Epic 34-03509)
1 **PAINTED PICTURE**
THE COMMODORES (Motown 1651 MF)
12 **PASS THE DUTCHIE**
MUSICAL YOUTH (MCA-52149)
13 **MIND UP TONIGHT**
MELBA MOORE (Capitol B-5180)
14 **SINCE I LOST MY BABY**
LUTHER VANDROSS (Epic 34-03487)
15 **TRULY**
LIONEL RICHIE (Motown 1644MF)
16 **KNOCKOUT**
MARGIE JOSEPH (HCRC WS4 03337)
17 **WE DON'T HAVE TO TALK (ABOUT LOVE)**
PEABO BRYSON (Capitol B-5188)
18 **I'VE MADE LOVE TO YOU A THOUSAND TIMES**
SMOKEY ROBINSON (Tamia/Motown 1655 TF)
19 **LET'S GO DANCIN' (OOH LA, LA, LA)**
KOOL & THE GANG (De-Lita/PolyGram DE824)
20 **THE GIRL IS MINE**
MICHAEL JACKSON/PAUL McCARTNEY (Epic 34-03288)
21 **BABY COME TO ME***
PATTI AUSTIN (Quest/Warnar Bros. QWE50036)
22 **PUT IT IN A MAGAZINE**
SONNY CHARLES (Highrise SHR-2001)
23 **WELCOME TO THE CLUB**
THE BROTHERS JOHNSON (A&M 2506)
24 **SWING THAT SEXY THANG**
CARL CARLTON (RCA PB-13406)
25 **IT'S RAINING MEN**
WEATHER GIRLS (Columbia 38-03354)
26 **YOU AND I**
GOODIE (Total Experiance/PolyGram TE8206)
27 **THE BEAT GOES ON***
ORBIT (Quality/RFC 7025)
28 **SEXUAL HEALING**
MARVIN GAYE (Columbia 38-03302)
29 **ON THE ONE FOR FUN***
DAZZ BAND (Motown 1659MF)
30 **DO IT (LET ME SEE YOU SHAKE)**
THE BAR-KAYS (Marcury/PolyGram 76187)

OPERATORS PICKS

Dan Tortorice (Modern Specialty, Madison)
BILLIE JEAN — Michael Jackson — Epic

Margot Green (Jones Music, Burbank)
I'M ALIVE — Neil Diamond — Columbia

Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)
DON'T TELL ME YOU LOVE ME — Night Ranger — Boardwalk

RECORDS TO WATCH

SEPARATE WAYS (WORLDS APART) — Journey — Columbia
ONE ON ONE — Daryl Hall & John Oates — RCA
MY KIND OF LADY — Supertramp — A&M
I'VE GOT A ROCK 'N' ROLL HEART — Eric Clapton — Warner Bros.
COME GIVE YOUR LOVE TO ME — Janet Jackson — A&M

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NAME _____

COMPANY _____

ADDRESS BUSINESS ☐ HOME ☐ _____

CITY _____ STATE PROVINCE COUNTRY _____ ZIP _____

NATURE OF BUSINESS _____ ☐ PAYMENT ENCLOSED

DATE _____ SIGNATURE _____

USA

☐ 1 YEAR (52 ISSUES) $125.00

☐ 1 YEAR FIRST CLASS/AIRMAIL, $180.00 (Including Canada and Mexico)

OUTSIDE USA FOR 1 YEAR

☐ AIRMAIL $195.00

☐ FIRST CLASS STEAMER MAIL $170.00

Please Check Classification

☐ DEALER
☐ ONE-STOP
☐ DISTRIBUTOR
☐ RACK JOBBER
☐ PUBLISHER
☐ RECORD COMPANY
☐ DISC JOCKEY
☐ JUKEBOXES
☐ AMUSEMENT GAMES
☐ VENDING MACHINES

OTHER _____

MANUFACTURERS EQUIPMENT

A compilation of music and games equipment (new and used) with approximate production dates included in most cases.

PINBALL MACHINES

BALLY
Flash Gordon (2/81)
Eight Ball Deluxe (4/81)
Fireball II (5/81)
Embryon, w.b. (7/81)
Fathom (8/81)
Medusa (10/81)
Centaur (10/81)
Elektra (12/81)
Vector (2/82)
Mr & Mrs. Pac-Man (5/82)
Rapid Fire (5/82)
Spectrum (8/82)
Speakeasy, 2-pl. (9/82)

GAME PLAN
Coney Island (3/80)
Super Nova (4/80)
Lizard (6/80)

GOTTLIEB
Force II (1/81)
Pink Panther (3/81)
Mars (6/81)
Volcano (8/81)
Black Hole (10/81)
Haunted House (2/82)
Devil's Dare (4/82)
Caveman pin/video (5/82)
Rocky (8/82)
Spirit (9/82)
Punk (11/82)

STERN
Nine Ball (1/81)
Free Fall (2/81)
Lightning (4/81)
Split Second (7/81)
Catacomb (9/81)
Viper (11/81)
Orbitor I (4/82)

WILLIAMS
Jungle Lord (4/81)
Pharaoh (7/81)
Solar Fire (9/81)
Barracora (10/81)
Hyperball pin/video (2/82)
Cosmic Gunfighter (7/82)

VIDEO GAMES (upright)

AMSTAR
Laser Base (7/81)

ATARI
Asteroids Deluxe (4/81)
Asteroids Deluxe Cabaret (4/81)
Centipede (6/81)
Centipede Cabaret (6/81)
Red Baron (8/81)
Red Baron, sit-down (8/81)
Tempest (10/81)
Tempest Cabaret (10/81)
Dig Dug (4/82)
Dig Dug Cabaret (4/82)
Kid Kangaroo (6/82)
Gravitar (8/82)
Pole Position (12/82)
Millipede (12/82)
Liberator (12/82)
Quantum (12/82)

BALLY MIDWAY
Deluxe Space Invaders (1/80)
Galaxian (4/80)
Extra Bases (5/80)
Space Encounters (8/80)
Space Encounters Mini-Myte (9/80)
Space Zap (10/80)
Space Zap Mini-Myte (10/80)
Pac-Man (11/80)
Pac-Man Mini-Myte (11/80)
Rally-X (2/81)
Rally-X Mini-Myte (2/81)
Gorf (4/81)
Gorf Mini-Myte (4/81)
Wizard of Wor (6/81)
Wizard of Wor Mini-Myte (6/81)
Omega Race (8/81)
Omega Race Mini-Myte (8/81)
Omega Race sit-in capsule (8/81)
Galaga (11/81)
Galaga Mini-Myte (11/81)
Kick-Man (1-82)
Kick-Man Mini-Myte (1/82)
Ms. Pac-Man Mini-Myte (2/82)
Bosconian (2/82)
Bosconian Mini-Myte (2/82)
Tron (8/82)
Tron Mini-Myte (8/82)
Solar Fox (8/82)
Solar Fox Mini-Myte (8/82)
Satan's Hollow (10/82)
Blueprint (11/82)
Blueprint Mini-Myte (11/82)
Burger Time (11/82)
Domino Man (12/82)

CENTURI
Phoenix (1/81)
Route 16 (4/81)
Route 16 Elite (4/81)
Pleiades (7/81)
Vanguard (9/81)
Challenger (11/81)
The Pit (3/82)
Loco-Motion (3/82)
D-Day (3/82)
Tunnel Hunt (7/82)
Swimmer (10/82)
Time Pilot (12/82)

CINEMATRONICS
Armor Attack (5/81)
Solar Quest (10/81)
Jack The Giantkiller (4/82)
Naughty Boy (5/82)

DATA EAST
Explorer (9/82)
Burger Time (11/82)

DYNAMO
Lil Hustler (12/81)

EXIDY
Spectar (1/81)
Venture (8/81)
Mousetrap (12/81)
Victory (2/82)
Pepper II (6/82)
Whirly Bucket non-video game (11/82)
Hardhat (12/82)

GAME PLAN
Intruder (2/81)
Tank Battalion (3/81)
Killer Comet (4/81)
Megatack (9/81)
King And Balloon (10/81)
Enigma II (10/81)
Kaos (11/81)

GAMETECNIKS
Tri-Pool (1/82)

GDI
Red Alert (10/81)
Slither (8/82)

GOTTLIEB
New York, New York (2/81)
Reactor (7/82)
Q*bert (12/82)

NAMCO AMERICA
Sweet Licks (4/82)

NINTENDO
Donkey Kong (9/81)
Donkey Kong Jr. (8/82)

ROCK-OLA
Warp-Warp (9/81)
Eyes (7/82)

SEGA/GREMLIN
Astro Blaster (3/81)
Pulsar (4/81)
Space Odyssey (7/81)
Space Fury (7/81)
Frogger (9/81)
Eliminator (12/81)
Turbo (1/82)
005 (1/82)
Eliminator 4-player (2/82)
Zaxxon (4/82)
Turbo Mini-Upright (5/82)
Zektor (8/82)
Subroc 3-D (8/82)
Pengo (10/82)
Tac/Scan (10/82)
Buck Rogers (12/82)
Super Zaxxon (12/82)
Monster Bash (12/82)

SIGMA
Launcher Z (12/81)
Rolling Star Fire (12/81)

STERN
Berzerk (1/81)
The End (3/81)
Scramble (4/81)
Super Cobra (7/81)
Moon War (10/81)
Turtles (11/81)
Strategy X (11/81)
Jungler (2/82)
Frenzy (5/82)
Tazz-Mania (5/82)
Tutankham (7/82)
Dark Planet (11/82)

TAITO AMERICA
Space Invaders Trimline (2/81)
Crazy Climber (3/81)
Crazy Climber Trimline (3/81)
Zarzon (5/81)
Zarzon Trimline (5/81)
Colony 7 (7/81)
Colony 7 Trimline (7/81)
Moon Shuttle (8/81)
Moon Shuttle Trimline (8/81)
Qix (10/81)
Qix Trimline (10/81)
Lock 'N Chase (10/81)
Grand Champion (12/81)
Alpine Ski (3/82)
Wild Western (5/82)
Electric Yo-Yo (5/82)
Kram (5/82)
Space Dungeon (7/82)
Jungle King (9/82)
Jungle Hunt (11/82)
Front Line (12/82)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)
Holey Moley (9/82)

UNIVERSAL USA
Zero Hour (1/81)
Space Panic (1/81)
Cosmic Avenger (8/81)
Lady Bug (12/81)

U.S. BILLIARDS
Quasar (4/81)

WILLIAMS
Stargate (10/81)
Make Trax (10/81)
Robotron 2084 (3/82)
Moon Patrol (8/82)
Joust (10/82)

COCKTAIL TABLES

AMSTAR
Phoenix

ATARI
Asteroids Deluxe (4/81)
Centipede (6/81)
Tempest (10/81)
Dig Dug (4/82)

BALLY MIDWAY
Rally-X (2/81)
Gorf (4/81)
Wizard of Wor (6/81)
Omega Race (8/81)
Gaiaga (11/81)
Kick-Man (1/82)
Ms. Pac-Man (2/82)
Bosconian (2/82)
Tron (8/82)
Solar Fox (8/82)
Blueprint (11/82)

CENTURI
Route 16 (4/81)
Pleiades (7/81)
Swimmer (10/82)

ELCON
Diversions booth size (9/81)

GAME PLAN
Shark Attack (5/81)

GAMETECNIKS
Tri-Pool (1/82)

GDI
The Thief (4/82)
Slither (8/82)

GOTTLIEB
New York, New York (3/81)

SEGA/GREMLIN
Carnival
Space Firebird
Astro Blaster (4/81)
Frogger (11/81)
Zaxxon (5/82)
Pengo (1/83)

STERN
The End (1/81)
Berzerk (2/81)
Scramble (5/81)

TAITO AMERICA
Crazy Climber (5/81)
Zarzon (5/81)
Qix (10/81)

THOMAS AUTOMATICS
Triple Punch (6/82)
Oli Boo Chu (7/82)

WILLIAMS
Defender (4/81)

PHONOGRAPHS

Centuri 2001
Lowen-NSM Consul Classic
Lowen-NSM Prestige ES-2
Lowen-NSM Festival
Lowen-NSM 250-1
Rock-Ola Grand Salon II Console (9/80)
Rock-Ola 484 (11/80)
Rock-Ola 481 Max 2 (1/81)
Rock-Ola Deluxe (10/82)
Rowe R-85 (10/80)
Rowe Jewel
Rowe R-87 (10-82)
Seeburg Phoenix (12/80)
Stern/Seeburg DaVinci (7/81)
Stern/Seeburg VMC (11/81)
Wurlitzer Cabarina
Wurlitzer Tarock
Wurlitzer Atlanta
Wurlitzer Silhouette

POOL TABLES & FOOSBALL

Irving Kaye Silver Shadow
Irving Kaye Lion's Head
Dynamo Model 37
Dynamo-The Tournament foosball (5/82)
TS Tournament Eight Ball
U.B.I. Bronco
Valley Cougar
Valley Tiger Cat bumper pool (6/82)
Valley Cougar Cheyenne (8/82)

Amy Grant

AGE TO AGE

Timeless.

Amy Grant's *"Age To Age"* debuted on the *Billboard* charts at number one and remains there 26 weeks later. The album has also held the number one position in *Cash Box* since July 10.

At this rate, it may become the bestselling Christian album of all time.

Critics and record buyers alike from the very beginning have been calling it a "classic."

Word gets around.

And stays Around.

Amy Grant's *"Age To Age."* Timeless.

myrrh

WORD DISTRIBUTION